Gumpelzhaimer

COMPENDIVM MVSICAE LATINO-GERMANICVM,

Studio & operâ Adami Gumpelzhaimeri, Trospergij Boij.

NVNC EDITIONE HAC Qvinta nonnusqvam correctum, & auctum.

AVGVSTÆ,
TYPIS ET IMPENSIS Valentini Schœnigij.

M. D C. XI.

Dem Leser wünscht Valentinus Schönigk Buchtrucker glück vnd hail.

DEmnach ich/ günstiger Leser/ abermals auff meinen aignen kosten die Musicam Teütsch vnnd Lateinisch/ mit bewilligung des Autors, zutrucken fürgenommen: Will ich verhoffen / es werden die Liebhaber diser löblichen Kunst jhnen diß mein wolmeinen nicht mißfallen lassen/ in betrachtung/das sonderlich der Jugendt zu gůt diser vnkosten angewendet worden / die auch der Autor fürnemblich in dem bedacht hat / das er vnder die Cantica solche Text gesetzt/welche lehrhafft weren: Damit denen zubegegnen/die etwa die Music für schädlich vnd ohn notwendig halten/ wie jener der sich verlauten lassen / Er wöll lieber hören ein Roßgeschrey / Dann die allerlieblichste Melodey.

Es ist aber nie nichts so löblich gewesen / das nicht sein Momum hab gefunden/darummen sich nicht daran zukehren. Gehabt euch wol/jr Philomusi, vnnd iebet euch / nach dem befelch des Apostels / vnder einander mit gaistlichen Gesangen/damit jr/ zu seiner zeyt/ der ewigen Music,mit den lieben Englen vnnd allen Außerwöhlten/mögt theylhafftig werden. In Augspurg den 1. Januarij/ 1610.

A. G. in hoc Musicæ Compendio
Nomen Autoris significat.

Ingenuis
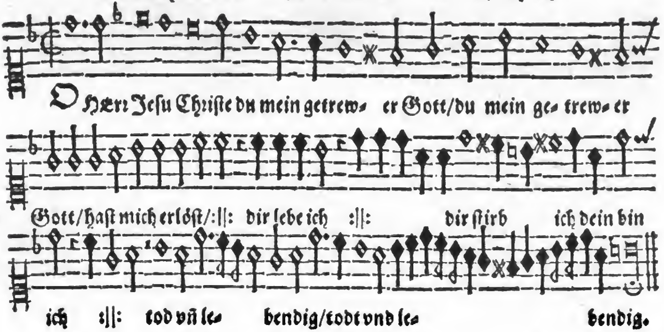
INGENVIS BONÆ SPEI ATQVE INDOLIS ADOLESCENTVLIS, CAROLO FELICI HAINHOFERO, HIERONYMO ZELLERO, DAVIDI & Adolpho Berckmilleris; Samueli & Danieli Geigeris Rhodopolitanis, Boijs; Iohanni Iacobo Halaichero, Christophoro Hamburgero, Michaëli Hirschvogelio, Hieremiæ Lucæ Rülichio, Christophoro Fischero, Vdalrico Mentæ, Adamo Corbero: S. P; & felix novi anni auspicium.

Adamus Gumpelzhaimerus. T. B.

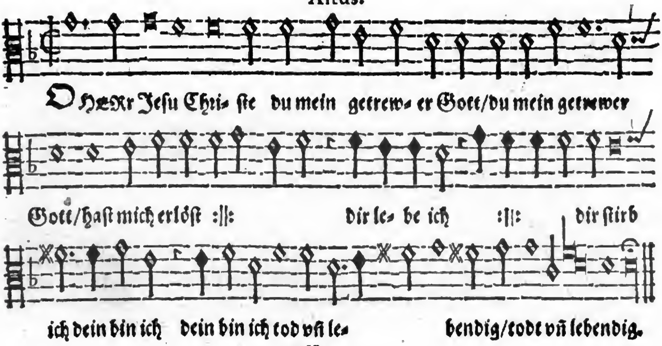
NOn erat animus, adolescentuli studiosi, nunc qvidem in Compendio Musices, qvicq; mutare aut corrigere: qvòd acqviescere viderem præceptis ante hac à me vulgatis in hac canendi arte plerosq; omnes, qvi candidè sentire & judicare de aliorum laboribus norunt. Verùm qvia, distractis exemplaribus, typographus denuò recognosci à me voluit sæpius jam excusa, sphalmata qvædam emendavi graphica, paucula etiam qvædã obiter nonnullis in locis adieci. Qvæ vobis tam jucunda qvam vtilia fore, minùs dubitare possum: qvum æmulo cuidam meo ita videam arrisisse pleraq;, ut integras è meo libro paginas absq; ulla autoris mentione, suo exemplorum libello pro Musicæ tironibus edito inserserit. Qvod animo ferrem æqviore, si me conscio aut consulto id fecisset, nec ita temerè qvædã truncasset, qvædam mutata, deteriora potius qvàm meliora is reddidisset. Cui petituro haud gravatus fuissem exempla id genus alia mittere, eaq; nova, modò intacta mihi reliqvisset mea. Qvam injuriam silentio præterijssem: nisi existimationis meæ ratio habenda fuisset. Vos, & alios, qvalemcunq; operam meam boni consulturos spero. Benè valete Augustæ Vindelicor. Cal. Ianuarij, A. S. N. M. DC. XI.

Exempel Büchlein für die anfäger in Musica.

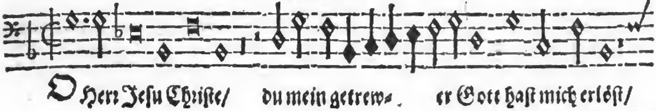
Cantus primus. 5. Vocum. A. G. T. B.



Altus.
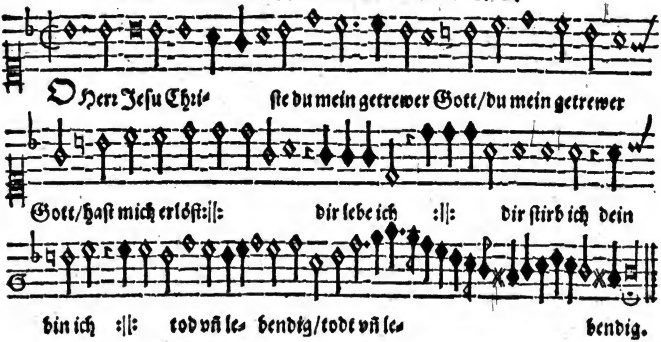


Bassus.
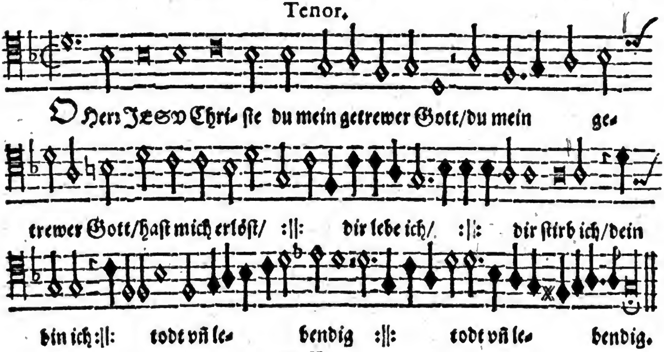


Cantus
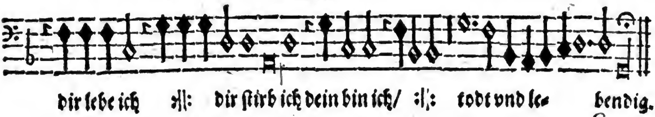
Cantus Secundus. 5. Vocum. A. G. T. B.



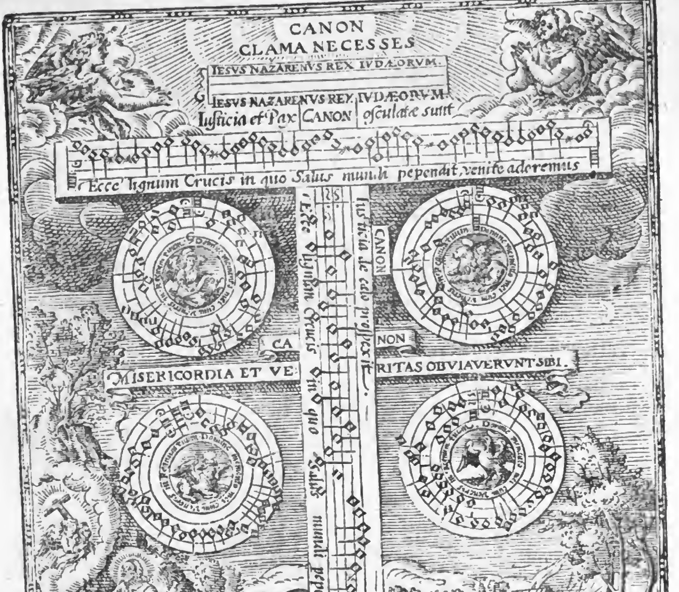
Tenor.



Bassus.



Canon


CANON
CLAMA NE CESSES
IESVS NAZARENVS REX IVDÆORVM.
IESVS NAZARENVS REX IVDÆORVM.
Iustitia et Pax CANON osculatæ sunt
Ecce lignum Crucis in quo Salus mundi pependit, venite adoremus
Iustitia de cælo prospexit.
CANON
CA NON
MISERICORDIA ET VERITAS OBVIAVERVNT SIBI.
Ecce lignum Crucis in quo Salus mundi pependit, venite adoremus.
Veritas de terra orta est.
CANON
CRVX CHRISTI CVM TITVLO. 6.
QVATVOR EVANGELISTÆ 8.
vocũ
Autor
A.G.T.B.
Allex. Mair fe.
M.Z.N.
Quem prece sollicito, seu Sol, seu Luna coruscet,
CHRISTE, fer auxilium, Cruce qui peccata luisti.

MVSICA.

Qva de re agit hoc Musices Compendium.

CAPVT PRIMVM de Musica.

Qvid est Musica?

Est benè canendi scientia.

Qvotuplex est?

Duplex: Choralis & Figuralis.

Qvid est Musica Choralis?

Qvæ simplicem & uniformem in suis Notulis servat Mensuram.

Qvid est Musica Figuralis?

Qvæ diversam figurarum qvantitatem juxta varia præscripta signa exprimit.

Singkunst.

Warvon handelt diß Buch der Music?

Das Erst Capitel/ von der Singkunst.

Was ist die Music?

Sie ist ein Kunst recht vnd wol zu singen.

Wie vilfältig ist sie?

Zwifältig: Choralis oder gleichförmig/ vnd Figuralis oder vilförmlich.

Was ist die gleichförmig Music?

Welche ein einfachen vnd gleichförmigen Tact oder Mensur in jhren Noten helt.

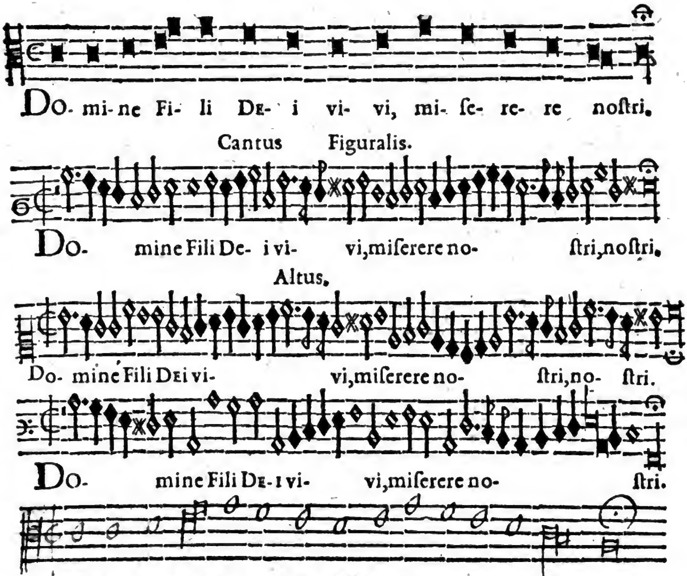
Was ist die vilförmliche Music?

Welche ein vngleiche grösse der Noten/ Puncten vnnd Pausen hat/ nach mancherley fürgesetzten Zaichen.

Seqvitur

Seqvitur exemplum Musicæ Choralis & Figuralis, 4. Vocum.

Tenor. Choralis.



CAPVT SECVNdum de Clavibus.

Qvid eſt Clavis?

Eſt vocis formandæ index.

Qvot ſunt Claves?

Viginti, Atq; ex ſeqventi figura, qvæ vulgò Scala dicitur, patent.

Das 2. Capitel/ von den Muſicſchlüſſeln.

Was iſt der Muſicſchlüſſel?

Er iſt ein zaiger diſer Stimm / die man ſoll ſingen.

Wie vil ſeind Muſicſchlüſſel?

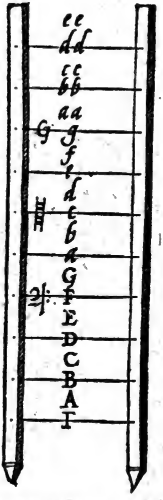
Zwaintzig. Vnd werden auß nachfolgendem Täfelein erkandt / das gemeinglich Scala (ein Laiter) genennet wirdt.

Qvotu-

Quotuplices ſunt Claves?

Wie manigfaltig ſeind diſe Muſicſchlüſſel?

Triplices, Dreyfaltig die	Geminatæ Gedoppelten. 5.	ee	la		
		dd	la	ſol	
		cc	ſol	fa	
		bb	fa	♮ mi	
		aa	la	mi	re
	Minores Kleinern. 7.	g	ſol	re	vt
		f	fa	vt	
		e	la	mi	
		d	la	ſol	re
		c	ſol	fa	vt
		b	fa	♮ mi	
		a	la	mi	re
	Maiores Gröſſern. 8.	G	ſol	re	vt
		F	fa	vt	
		E	la	mi	
		D	ſol	re	
		C	fa	vt	
		♮	mi		
		A	re		
		Γ	vt		

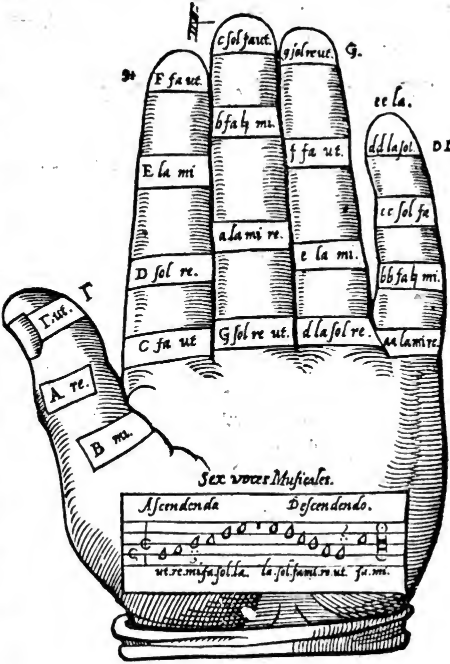


Cur Γ initio Scalæ ponitur?

Qvod à Græcis plurimùm ars exculta ſit.

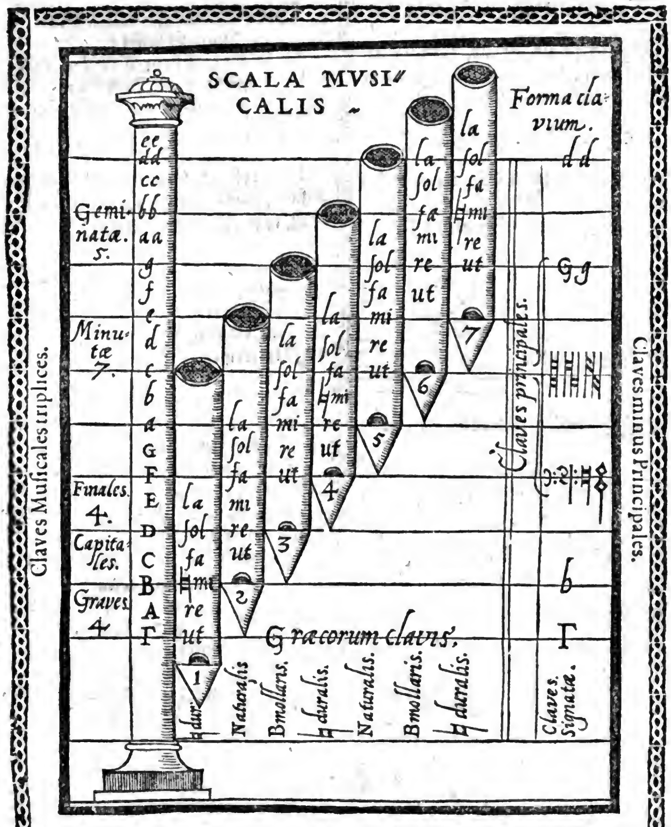
Warumb ſetzt man das Γ im anfang der Laittern?

Darumb / das ſie von den Griechen maiſtes theyls her kumpt.



Disce manu tantum, si vis benè discere cantum,
Absq; manu frustra disces per plurima lustra.

Scala Mu-


SCALA MVSICALIS
Forma clavium.
Claves Musicales triplices.
Claves minus Principales.
Geminatæ. 5.
Minutæ 7.
Finales. 4.
Capitales.
Graves 4
ee dd cc bb aa g f e d c b a G F E D C B A Γ
la sol fa mi re ut
Græcorum clavis.
Claves principales.
dd
Gg
b
Γ
♮ duri
Naturalis
Bmollaris.
♮ duralis.
Naturalis.
Bmollaris.
♮ duralis.
Claves Signatæ.

Qvot sunt Claves signatæ?
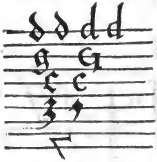
Qvinq;, Γ ut, Ffaut, C sol fa ut, G sol re ut, & dd la sol. Sed Γ ut & dd la sol, rarissimè sunt in usu.

Qvare dicuntur signatæ?

Qvia hæ solæ in Cantus exordio expresse ponuntur.

Qvomodo signantur?

In Cantu Chorali signantur sic:
Im Choral werden sie also gezaichnet.



Qvomodo inter se distant & ponuntur Claves?

Ponuntur oẽs in linea, distantq; inter se per qvintam, præter F & Γ per septimam.

Qvibus in lineis qvæq; signari solet?

g — Vsitatè tantum in secundâ lineâ.
C — In primâ, secundâ, tertiâ, qvartâ.
F — Verò in tertiâ, qvartâ, qvintâ, hoc modo.

Exemplum.

Wie vil seind gezaichneter MusiEschlüssel?
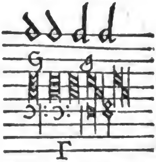
Fünff. Γ ut / F fa ut / C sol fa ut / G sol re ut / vnd dd la sol. Aber Γ ut vnnd dd la sol / werden gar selten gebraucht.

Warumb haissen sie gezaichnete?

Dieweyl dise allein / in des Gesangs anfang / außtrucklich gesetzt werden.

Wie werden sie gezaichnet?

In Cantu verò Figurali hoc modo.
Aber im Figural / auff dise weiß.

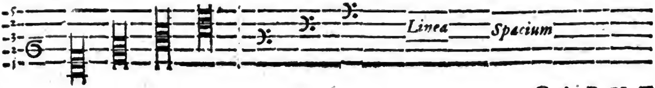


Wohin werden sie gesetzt / vnnd wie weyt von einander?

Sie werden alle auff die Linien gesetzt / vnd stehen ein quint / oder fünffte zal / von einander / ohn allein das F von dem Γ ein sibend theyl.

Auff welche Linien wirdt ein jeder Schlüssel gesetzt?

Das g — am breüchlichsten auff die ander Linien.
Das c — auff die erste / ander / dritt vnd vierdt.
Das F — auff die dritt / vierdt / vnnd fünfft. Auff dise weiß wie volgt.



CAPVT

CAPVT TERtium, de vocibus.

Qvid eſt vox?
Eſt ſyllaba, qva clavium Tenor exprimitur.

Qvot ſunt voces?
Sex: Vt,Re,Mi,Fa,Sol,La.

Qvis primus illarũ fuit inventor?
Gvido Aretinus Monachus in Italia, autore Trithemio florvitqve Anno Chriſti M. XLIV. Eaſdem ſex voces qvidam ſeqventi diſticho cõprehendit.

Cur adhibes triſti numeros cantũqve labori?
VT RElevet MIſerum FAtum, SOLitosq; LAbores.

Das 3. Capitel/ von den Stimen.

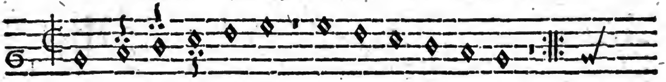
Was iſt die Stim?
Sie iſt ein Sylb/ dardurch der Muſicſchlüſſeln geltung außgeſprochen wirdt.

Wie vil ſeind Stimen?
Sechs/ Vt/ Re/ Mi/ Fa/ Sol/ La.

Wer hat ſie erfunden?
Guido Aretinus ein Münch inn Welſchlandt/ wellicher vmb das Jahr 1044. gelebt/ wie Trithemius bezeugt. Dieſelbige hat einer mit nachfolgenden zweyen Verßlin angedeüttet.

Was mein arbeyt ringer/ fragſt mich?
Vt,Re,Mi,Fa,Sol,La, ſing ich.

Aſcendendo. 4. vocib: Deſcendendo.



Vt, re, mi, ſa, ſol, la, La, ſol, fa, mi, re, vt.

Qvotuplices ſunt voces?
Duplices: Inferiores & Superiores.

Qvæ ſunt Inferiores?
Qvibus utimur qvando Cantus aſcendit, vt ſunt: Vt,Re,Mi.

Qvæ ſunt Superiores?
Qvibus utimur qvando Cantus deſcendit, ut ſunt: La,Sol,Fa.

Wie vilfaltig ſeind die ſtimen?
Zwifaltig: Die vndern vnd Obern.

Welche heiſſen die Vndern?
Die wir brauchen/ wann das Geſang auffſteyget/ vnd ſeind: Vt/ Re/ Mi.

Welche heiſſen die Obern?
Die wir brauchen/ ſo das Geſang abſteiget/ vnd ſeind: La/ Sol/ Fa.

In quotuplici sunt differentia?

In triplici.

La, Sol, Fa, Mi, Re, Vt dicuntur { Duræ, Naturales, Molles } Qvia { durum, mediocrem, Mollem } reddunt sonum.

In wie vilfeltiger underschiedung seind alle Stimmen?

In Dreyfaltiger.

La, Sol, Fa, Mi, Re, Vt haissen { Harte, Mittel, Waiche } Stiñen dann sie geben ein { harten, mitteln, waichen } thon.

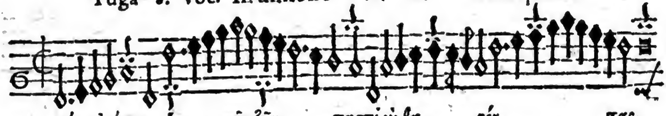
Sufficiuntne hæ voces ad omnem Cantum modulandum?

Ita, Qvia in mutationibus subindé repetuntur.

Ists genug an disen Stiñen/ ein jedes Gesang zusingen?

Ja/ dann sie werden jmmerdar/ inn der Stiñen verkerung/ widerholet.

Fuga 8. voc. In unisono A. G. Exemplum.



CAPVT QVARTUM, de Cantu.

Das 4. Capitel/ Von dem Gesang.

Qvid est Cantus?

Est apta sex vocum Musicalium digestio.

Was ist das Gesang?

Es ist ein ordenliche unnd bequeme außfühzung der sechs Musicstimmen.

Qvotuplex est Cantus?

Triplex, Durus, Naturalis, Mollis.

Wie vilerley art ist dz Gesang?

Dreyerley.

1. Hart oder scharpff.
2. Natürlich oder mittelmessig.
3. Waich oder gelind.

Qvid

Qvid est Cantus durus?

Est qvi habet Vt, in G sol re ut, & Mi, in b fa ♮ mi. Cognoscitur ex absentia b rotundi.

Welches ist das hart oder scharpff Gesang?

Das in dem auffsteygenden G sol re ut/ singet Vt/ vñ Mi in dem b fa ♮ mi. Wirt daher erkant wañ im anfang des Gesangs/ dz runde b nit verzeichnet ist.

Fuga 6. vocum. In unisono. A G. Exemplum.



Qvid est Cantus naturalis?

Est qvi neq; mollem, neq; duram vocem in b clave attingit, sed tantum sex vocibus Musicalibus contentus est: Incipit enim in c, & qviescit in a.

Welches ist das mittelmessig oder natürlich Gesang?

Das weder ein weiche/ noch ein harte stim von sich gibt/ sonder bleibt inn seinen sechs stimmen/ dieweyl es im c anfahet/ vnd endet sich im a.

Fuga 3. voc. In unisono. A G. Exemplum.
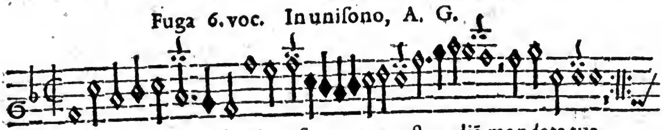


Qvid est Cantus mollis?

Est qvi habet Vt, in F fa ut, & Fa, in b fa ♮ mi. Cognoscitur ex præscriptione b rotundi.

Welches ist das Gelind oder waich Gesang?

Das in dem auffsteygenden F fa ut/ singet ut/ vnd Fa in b fa ♮ mi. Wirdt erkendt/ wann im anfang des Gesangs das runde b gesetzt ist.

Fuga 6. voc. In unisono, A. G.



CAPVT

CAPVT QVINTUM, de mutatione.

Das 5. Capitel / von verkerung der Stimen.

Quid eſt mutatio?

Eſt vocis in vocem in eàdem clave uniſona variatio.

Quando igitur fit mutatio?

Mutatio vocum fit, qvando cantus vltra vocem La aſcendit, aut infra vocem, Vt deſcendit.

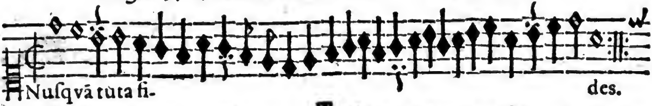
Was iſt der ſtimen verkerung?

Sie iſt ein abwechßlung einer Stim̃ inn die ander / auff einem gleichlautenden Muſicſchlüſſel.

Wann müß man dann die Stim̃ verkehren?

Die verkehrung der ſtim̃en geſchicht / wann das Geſang vber das La hinauff / oder vnder das Vt herab ſteyget.

Fuga. 5. Vocum in uniſono. Exemplum.



Quot traduntur regulæ de Mutatione?

Sex.

I. Regula.

Omnis mutatio aſcendendo fit per Re, deſcendendo verò per La.

II.

Propter vnam Notam aſcendentem ſuper La, non fit mutatio, ſed ſemper Fa in ea eſt cantandum, niſi ♮, vel ✕, aſſignatũ ſit, quod Mi durum ſignificat.

Wie vil werden Regeln für geſchriben / von verkehrung der Stimmen.

Sechs.

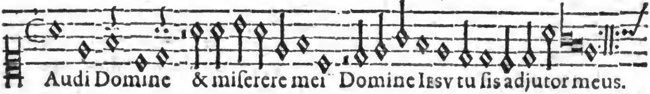
1. Regel.

Ein jede verkehrung der ſtim̃en / geſchicht im auffſteigẽ durch die ſtim̃ Re / aber im abſteigen durch die ſtim̃ La.

2.

Wann nur ein Nota vber das La / ein Secunda hinauff ſteiget / darff man von derſelben wegen nicht mutiren / ſonder man ſingt Fa / es ſey dann ſach / das diſer zaichen eins ♮ oder ✕ verzaichnet / ſo bedeut es ein harts Mi.

Fuga 3. Vocum. In uniſono. A. G. Exemplum.

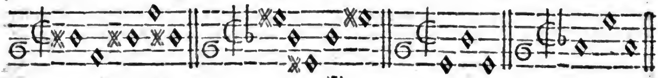


III.

Non descendimus à voce Fa, in vocem Mi; neq; à voce Mi, in vocem Fa ascendimus per qvartā aut qvintam, sed à voce Fa, in vocem Fa, & à voce Mi, in vocem Mi.

3.

Man kan von keinem Fa/in ein Mi/ noch von keinem Mi/inn ein Fa/durch die quart oder quint auff noch absteygen/ sondern vom Fa ins Fa/vom Mi ins Mi.



IV.

In cantu duro mutamus tribus clavibus, scilicet, a, e & d.

In a, & e, sumimus La descendendo.
In a, & d, sumimus Re ascendendo.

4.

In dem harten Gsang/verkeren wir die Stiñen in dreyen Musicschlüsseln/ Nemblich in dem a/e/vnd/d.

In dem a/vnd e/neñen wir die stiñ La im absteygen.

In dem a/vnd d/neñen wir die stiñ Re im auffsteygen.



Scala Mutationum in cantu duro.

V.

In cantu naturali prorsus nulla fit mutatio, qvia perpetuó in sex vocibus versatur.

5.

In dem mittelmessigem Gesang begibt sich gar kein verenderung/ dann es bleibt immer in den sechs Stimmen.

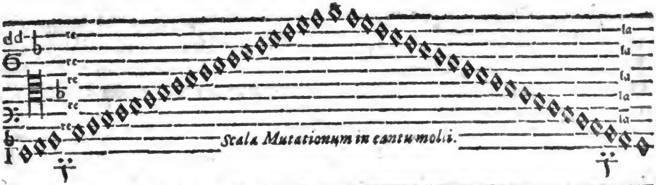
VI.

In cantu molli similiter tribus clauibus mutamus, scilicet d, g, & a.

In d, & a, sumimus La descendendo.
In d, & g, sumimus Re ascendendo.

6.

In dem waichen Gesang/ verkehren wir die Stimmen gleichsfals in dreyen Musicschlüsseln/nemlich in d/g/vñ/a.
In dem d/ vnd a/ brauchen wir das La im absteygen.
In dem d/ vnd g/ brauchen wir das Re im auffsteygen.



Mutatio cantus ♮ duri magis perſpicua.

In cantu duro ſemper canimus,

		Aſcenden.		Deſcend.
In	G	ut	—	ſol
	F	—	fa	—
	E	mi	—	la
	D	re	—	ſol
	C	ut	—	fa
	B	—	mi	—
	A	re	—	la.

Mutatio cantus b mollaris magis perſpicua.

In cantu molli ſemper canimus,

		Aſcend:		Deſcend:
In	G	re	—	ſol
	F	ut	—	fa
	E	—	mi	—
	D	re	—	la
	C	ut	—	ſol
	B	—	fa	—
	A	mi	—	la.

Kurtze verånderung der Stimmen im harten Geſang.

Im harten Geſang ſingt man allzeyt/ wann er

		Auffſteigt/		Abſteigt/
Im	G	ut	—	ſol
	F	—	fa	—
	E	mi	—	la
	D	re	—	ſol
	C	ut	—	fa
	B	—	mi	—
	A	re	—	la.

Kurtze verånderung der Stimmen im waichen Geſang.

Im waichen Geſang ſingt man allzeit/ wann er

		Auffſteigt/		Abſteigt/
Im	G	re	—	ſol
	F	ut	—	fa
	E	—	mi	—
	D	re	—	la
	C	ut	—	ſol
	B	—	fa	—
	A	mi	—	la.

Dux

Duæ tabellæ significantes, qvænàm Claves ejusdem sint vocis.

Folgen zwey Täfelein/darinnen angezaigt wirdt/welche Schlüssel einerley Stim̃ haben.

Tabella cantus ♮ duri.
Täfelein des harten Gesangs.

Descendendo,
Im absteigen/

In im	D C B A	& vñ	G F – E	sol fa mi la.

Ascendendo,
Im Auffsteigen/

In im	F C B A	& vñ	– G E D	fa ut mi re.

Tabella cantus b mollis.
Täfelein des waichen Gesangs.

Descendendo,
Im absteigen/

In im	E C B A	& vñ	– G F D	mi sol fa la

Ascendendo,
Im auffsteigen/

In im	D C B A	& vñ	G F – E	re ut fa mi.

CAPVT SEXtum, de Figuris.

Qvid est figura?
Est signum Vocis & Silentij.

Qvotuplex est Figura?
Duplex: Vocis & Silentij.

Qvæ est Figura Vocis?
Nota.

Qvid est Nota?
Est character, secundùm qvem vox & sonus in cantu formantur.

Qvotuplices sunt Notæ?

Das 6. Capitel/von der Figur oder gestalt der Noten/ Puncten vnd Pausen.

Was ist die Figur?
Sie ist ein Zaichen der stim̃/vnnd des stillschweigens.

Wie vilfaltig ist die Figur?
Zwifaltig: Eine der stim̃/die ander der stillschweigung.

Welchs ist die gestalt der stim̃?
Die Nota.

Was ist die Nota?
Sie ist ein zaichẽ/nach welchem die stim̃ vñ der thon im Gsang gerichtet werdẽ.

Wie mancherley seind die Noten?

 Duplices

Duplices: Simplices & Ligatæ.

Qvæ dicuntur Simplices?

Qvæ absq; colligatione alterius notæ ponuntur.

Qvot sunt Species simplicium Notarum?

Octo. Qvæ.

Zweyerley: Einfache/vñ angehenckte oder gebundene.

Welche heissen einfache?

Die an ein zamen bindung einer andern Noten gesetzt werden.

Wie vil seind einfacher Noten?

Acht. Welche?

1	Maxima	tali figura / mit solcher Figur gemalet		In hoc signo. / in disem zaichen 	valet / gilt 8 tactibus. / schleg.
1	Longa				valet / gilt 4 tactibus. / schleg.
1	Brevis				valet / gilt 2 tactibus. / schleg.
1	Semibrevis				valet / gilt 1 tactibus. / schleg.
2	Minimæ				valent uno tactu. / gelten ein schlag.
4	Semiminimæ				valent uno tactu. / gelten ein schlag.
8	Fusæ				valent uno tactu. / gelten ein schlag.
16	Semifusæ				valent uno tactu. / gelten ein schlag.

Da regulas de notis Simplicibus.

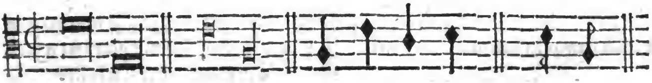
Prima Regula.

Idem est in notis simplicibus, cũ cauda sursum vel deorsum trahitur, hoc modo:

Gib etliche Regeln oder gemeine lehren/von den einfachen Noten.

1.

Es gilt in den einfachen Noten gleich wann der strich ober oder vndersich gezogen wirdt/auff dise weiß.



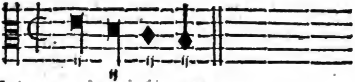
Secunda.

Secunda.

Sub Nota colorata duæ virgulæ positæ, eam albam esse demonstrãt.

2.

Zwey strichlein vnder einer schwartzen Noten gesetzt / zaigen an / das sie soll weiß sein.



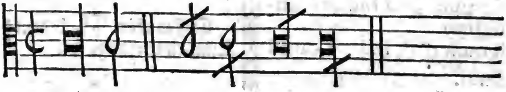
Tertia.

Figura duabus descripta caudis, nullam habere putatur, ut:

Item, qvando virgula per caudã ducitur, ut:

3.

Ein Noten mit zweyen strichen geschriben / wirdt darfür gehalten / als het sie keinen. Deßgleichen so ein vberzwerches strichlein durch der Notëstrich gezogen wirdt.

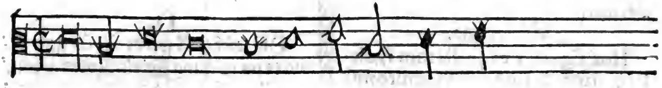


Qvarta.

Nota non rectè posita, signatur duabus virgulis, qvæ verum illius notæ positum significant.

4.

Wann ein Nota falsch gesetzt wird / so pflegt man dieselb mit zweyen kleinẽ strichlein zuuerzaichnen / wo nun dieselbigen hingezogen werden / es sey in das Spacium / oder auff die Linien / da můß man die Noten singen.



Qvinta.

Hoc signum ⁞I I supra vel infra notas scriptum, indicat locum, vbi in fugis seqvens vox incipiat, & desinat, dicitur etiam signum convenientiæ, ubi voces conveniunt.

5.

Diß zaichen ⁞I I vber oder vndter die Noten geschribẽ / zaigt den ort an / wo die nachfolgende stiñ / in den Fugis anfahe / oder still halte. Item es wirdt geneñet ein zaichen der zusamenkunfft / da die stiñen zugleich zusañen koñen.

Sexta.

Hoc signum supra vel infra notam positum, est signum moræ, & cardinalis concordantiæ vocum, vbi. s. oẽs voces aliqvantisper qviescũt. Dicitur etiam Pausa generalis.

Septima.

Hoc signum indicat reinceptionem aut repetitionem cantus, qvia secundario canitur.

Octava.

Hoc signum ⌽ O indicat cantum perfectum.

Hoc signum ₵ C indicat cantũ imperfectum.

Nona.

b, rotundum qvoties in Cantu occurrit, vocem fa, denotat.

Decima.

♮ qvadratum, qvod tantum in b fa ♮ Mi locum habet, indicat Mi durum.

Vndecima.

Hoc signum cancellatum X diesis dicitur, & significat Semitoniũ minus, positum aũt ante notam in cantu, eam per semitonium minus elevandam esse significat.

Duodecima.

Hoc signum dicitur index vel custos, & locum seqventis notæ indicat.

6.

Diß zaichen vber oder vnter einer Noten geschriben / bringt allen stimmen eine gemeine stillschweigung. Vnd wirdt Pausa generalis genennet.

7.

Diß zaichen bedeut ein widerässerung oder widerholung.

8.

Diß zaichen ⌽ O bedeut den volkommen Gesang.

Diß zaichen ₵ C bedeut den vnvolkommen Gesang.

9.

Wo das runde b/ im Gesang verzaichnet ist/ müß man fa singen.

10.

Das viereckige ♮ zaichen/ welches allein im b fa ♮ mi gefunden wirdt/ zaiget an die harte stim Mi.

11.

Diß zaichen X wirdt diesis genant/ wo es im Gesang für ein Noten gesetzt/ müß dieselbige Nota vmb ein halben thon höher gesungen werden.

12.

Diß zaichen wirdt genandt/ ein zaiger oder hüeter/ zaigt an/ wo die nachfolgende Nota stehe.

Decima.

Decima tertia.

ὁμοφωνία vel Fuga in unisono, in eodem. In einerley thon.

Fuga in Hyper vel Epi	Diatessáron Diapénte Diapason	oben in der	qvart. qvint. Octav.
Fuga in Hypo vel Sub	Diatessáron Diapénte Diapason	unten in der	qvart. qvint. Octav.

CAPUT SEptimum.

DE LIGATURA.

Qvæ dicuntur Ligitæ?

Cùm duæ vel plures simplices Notæ per virgulam in dextra vel sinistra parte coniunguntur. Atqve communiter Ligaturæ vocantur.

Qvotuplex est Ligatura?

Duplex: Recta & Obliqva.

Qvæ est Recta?

Cujus Notæ qvadrato pinguntur corpore.

Das 7. Capitel/ Von der zusammenbindung der Noten.

Welche heissen gebundene oder angehenckte Noten?

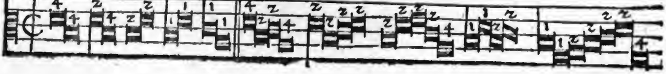
Wan zwo oder mehr einfacher Noten/ mit einem strich/ an der rechtẽ oder lincken seiten/ zusamen gehengt werden/ und haissen gemainlich Ligaturæ/ das ist/ zusamen gebundene Noten.

Wie vilfeltig ist die Bindung?

Zwifaltig: gleichförmig oder geviert/ und ungleicher form oder langlecht.

Welches ist die gleichförmig oder geviert?

Wann die Noten mit viereckichter gestalt werden gemalet.

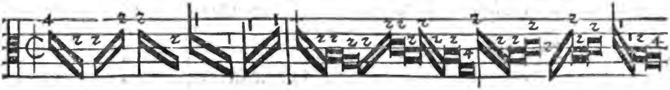


Qvæ dicitur obliqva?

Qvando Notulæ oblongo & trãsverso corpore scribuntur, ut:

Welche heissen vngleicher form oder anglecht?

Wann die Noten mit langer vnd vber zwercher gestalt werden geschriben.



Qvot sunt Notæ ligabiles?

Qvatuor: Maxima, Longa, Brevis, Semibrevis.

Qvotuplices sunt?

Triplices: Initiales, Mediæ, & Finales.

Qvæ dicitur Initialis?

Prima Nota Ligaturæ.

Qvæ dicitur Finalis?

Vltima Nota Ligaturæ.

Qvæ dicitur Media?

Qvælibet Nota inter primam & ultimam posita, ut:

Wie vil seind bindliche Noten?

Vier: Maxima / Longa / Brevis / Semibrevis.

Wie vilerley seind sie?

Dreyerley: Die Anfenglichen / Mitteln vnd Endlichen.

Welche heisset Anfengklich?

Die erste Not der Bindung.

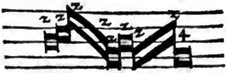
Welche heisset Endlich?

Die letzte Not in der Bindung.

Welche heisset die Mittel?

Ein jede Noten zwischen der ersten vnd letzten gesetzt / als:

Initialis. Mediæ. Finalis.
Anfengklich. Mittel. Endlich.



Qvot traduntur Regulæ de Initialibus?

Qvatuor.

Prima Regula.

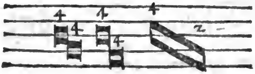
Prima carens cauda lõga est pendente secunda, ut:

Wie vil Regeln werdẽ von den Anfengklichen fürgegeben?

Vier.

Die Erste Regel.

So die erste Not keinen strich hat / ist sie Longa / wann anderst die nechst volgendt vndersich hanget / als:

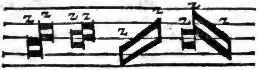


Secunda Regula.

Prima carens cauda brevis est ascandente secunda, ut:

Die ander Regel.

So die erste keinen strich hat / ist sie Brevis / wann die nechst hernach auffsteyget / Als:

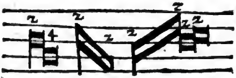


Tertia Regula.

Estq; brevis caudam si læva parte remittit, ut:

Die dritt Regel.

Dise ist Brevis / so ein strich an der lincken seyten lesset herab gehn / Als:



Qvarta Regula.

Semibrevis fertur, sursum si duxerit illam: unà cum proxima seqvente, ut:

Die vierdt Regel.

Wann sie den strich obersich ziehet / alßdann wird sie / sampt der nechst volgenden Semibrevis gehalten / Als:



Qvot traduntur Regulæ de Medijs?

Vna tantùm.

Qvæ?
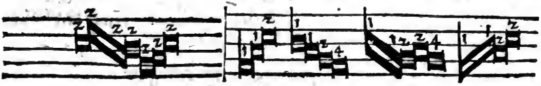
Qvælibet è medio brevis est, una excipienda, scilicet seqvens initialem, qvæ in sinistro latere caudam sursum protendit, ut:

Wie vil Regeln werden von den mitteln fürgehalten?

Eine allein.

Welche?

Ein jede gebundene Not / in der mitte / ist Brevis / außgeschlossen eine / nemlich / die nechst volgendt auff ein solche anfengkliche / welche den strich an der lincken seyten obersich haltet / Als:



Regula.
Regel.

Exceptio.
Außschluß.

De

De finalibus qvot traduntur Regulæ?

Tres.

Prima Regula.

Vltima conſcendens brevis eſt qvæcunq; ligata, ut:

Wie vil werden Regeln fürgeſchriben/ von den endlichen bindungen?

Drey.

Die erſt Regel.

Eine jede letzt gebundene Not/ die auffſteyget/iſt Brevis/Als:

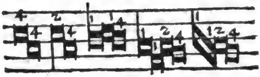


Secunda Regula.

Vltima dependens qvadrangula ſit tibi longa, ut:

Die ander Regel.

Die endliche gevierdte Not/ſo da heherabe hanget/ ſolt du für longam halten/Als:

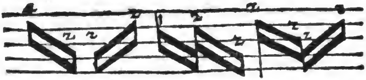


Tertia Regula.

Eſt obliqva brevis ſemper finalis habenda, ut:

Die dritt Regel.

Die letzt vberzwerhe Not iſt jmmer Brevis zuhalten/Als:



Habentné hæ Regulæ exceptionem?

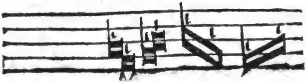
Ita.

Excipitur caudam tollens ex parte ſiniſtra, ut:

Haben diſe Regeln auch einen außſchluß?

Ja.

Dann ſo vndter zwo gebundenen Noten die erſte jren ſtrich an der lincken ſeyten auffziehet/werden ſie beyde Semibreves/Als:



CAPVT

CAPVT OCTAvum, de Pausis & Punctis.

Qvæ dicitur Figura silentij?

Pausa.

Qvid est Pausa?

Est taciturnitatis signum, tempus silentio mensurans.

Qvot sunt Pausæ, qvæ prædictis Notulis correspondent?

Septem. Qvia singulæ Notæ, præter Maximam, suas habent pausas, qvibus valore conveniunt.

Enumera Pausas.

Das 8. Capitel/ von den Pausen vnd puncten.

Welches haisset die Figur des stillschweigens?

Die Pausa/ das ist/ ein still schweigung oder auffhörung.
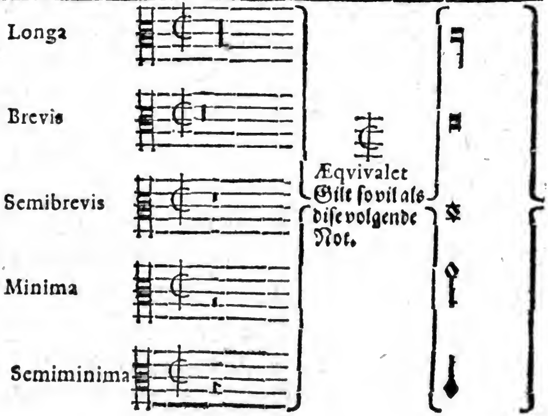
Was ist Pausa?

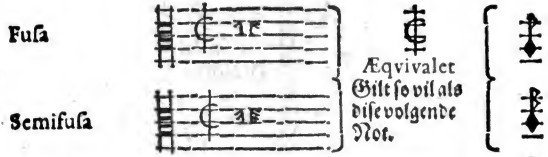
Pausa ist ein zaichen der stillschweigung/ das die zeyt mit schweigen misset vnd zubringet.
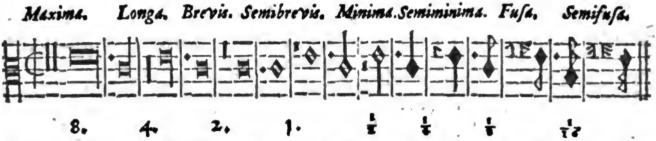
Wie vil sein Pausen/ welliche sich der obernenten einfachen Noten vergleichen?

Siben. Dann jede einfache Not/ ohn allein die Maxima/ haben jre pausen/ welchen sie an geltung gleichendt.

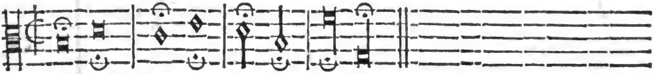
Erzele mir die Pausen?







Qvid hic præterea observandum?	Was ist hie ferners zumercke?
Posteriores duæ Pausæ, propter nimiam velocitatem, raró usurpantur.	Die zwo letzten Pausen/werden von wegen jhrer behenden geschwindigkeit selten gebraucht.
Suntnè & aliæ Pausæ.	Seind auch noch andere Pausen?
Sunt. Sed in cantu communi nullum habent usum, nisi Pausa generalis.	Ja. Aber im gemeinen Gesang haben sie keinen brauch/ohn allein Pausa Generalis / das ist die allgemeine stillschweigung.
Qvid est Pausa generalis?	Was ist dann Pausa Generalis.
Est qvando hemicyclus cũ puncto supra vel infra Notas scribitur, hoc modo.	Wann ein halber zirckelriß / sampt einem puncten/vber oder vnter die Noten geschriben wirdt/ auff dise weiß.



Qvid indicat Pausa generalis?	Was zaiget dise Paus an?
Cessationem omnibus vocibus inducit.	Sie bringt allen stimmen gleiche stillschweigung.

Punctus

Punctus à tergo Notulis ascriptus, dimidio eas valore adhuc auget: ut.

Wann ein düpfflin hinden an die Noten zugeschriben ist/ so mehret es die selbige noch vmb das halbe theyl.



CAPVT NONVM de Proportionibus.

Das 9. Capitel/ von der Proportion.

Seqvuntur primô proportiones Diminuentes, ut Dupla, Tripla, Qvadrupla, Sesqvialtera, Hemiolia.

Folgen erstlich Proportiones diminuentes/ als Dupla/ Tripla/ Qvadrupla/ Sesqvialtera/ Hemiolia.

Qvid est proportio Dupla?
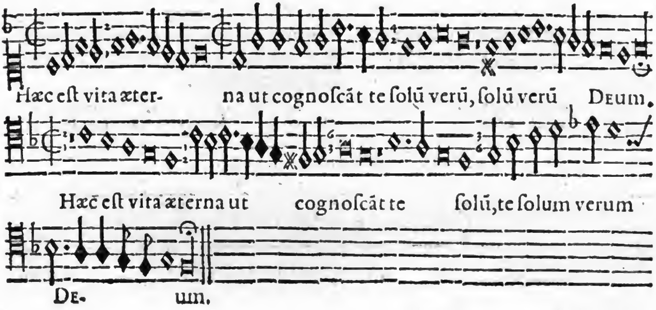
Qvæ omnibus Notulis ac Pausis dimidium sui valoris adimit.

Was ist Proportio Dupla?

Dupla proportio ist/ welche allen Noten vund Pausen den halben theyl entzeucht/ das also zwo nur so vil gelten als eine/ der zaichen sein.

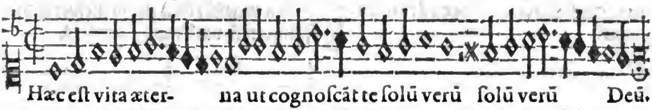
$\frac{2}{1}$/ $\frac{4}{2}$/ $\frac{6}{3}$/ $\frac{8}{4}$/ $\frac{10}{5}$/ $\frac{12}{6}$ Φ ¢ O 2. C 2. ⊙ 2. C 2.

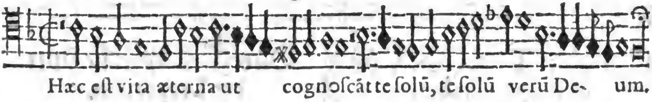
Iosqvinus.



 Seqvuntur

Seqvuntur Resolutiones illarum vocum.





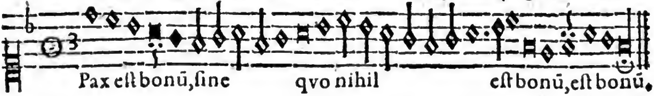
Qvid est proportio Tripla?

In qva brevis perfecta, aut tres semibreves, uni tactui adaptantur.

Was ist proportio Tripla?

Tripla proportio ist / in welcher drey Noten so vil gelten / als sonst eine gilt / welcher signa also verzaichnet werden.

3/1 6/2 9/3 12/4 O 3. C 3. Φ 3. ¢ 3.



Qvid est proportio Qvadrupla?
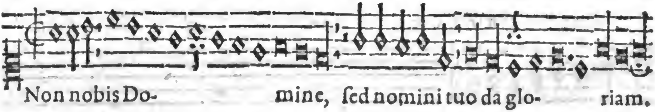
In qva qvatuor Semibreves uni tactui accinuntur, huius signa sunt.

Was ist Qvadrupla proportio?

Qvadrupla proportio ist / in welcher vier Semibreves / oder ein Longa auff einen schlag gesungen werden / wirdt also verzaichnet.
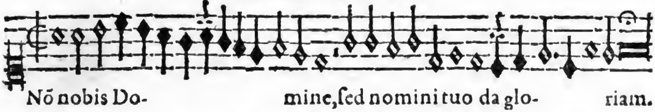
4/1 8/2 12/3 16/4 ¢ 2. Φ C 4/1. 2. Ↄ

Fuga in subdiapente. à 2. voc.



Resolutio

Resolutio. à 2. voc.



Qvid est proportio Sesqvialtera?
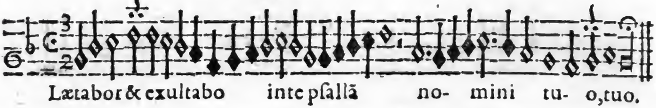
In qua tres minimæ, aut Semibrevis & Minima, uni tactui accinuntur, huius signa sunt:

Was ist Sesqvialtera proportio?

Sesqvialtera proportio ist / in welcher drey Minimæ / oder ein Semibrevis vnnd Minima auff einen schlag gesungen werden / wirdt also verzaichnet.

$\frac{3}{1}$/ $\frac{6}{4}$/ $\frac{9}{6}$/ $\frac{12}{8}$/ O$\frac{3}{2}$/ C$\frac{3}{2}$/ ⊙$\frac{3}{2}$/ ₵$\frac{3}{2}$/

In subdiapason. 2. voc.



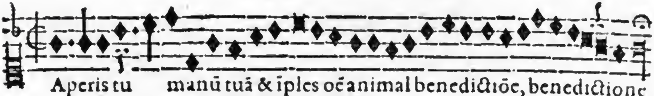
Qvid est Hemiolia proportio?

Eadem planè est cùm Tripla, nisi qvòd ea, propter nigredinem, plus agilitatis habeat, qvam albedo, ut:

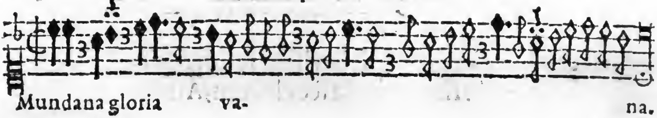
Was ist Hemiolia?

Hemiolia ist gleich der Triplæ proportioni / allein das sie vmb der schwerë willen mehr behendigkeit hat inn der Mensur / dann die Tripla.

In subdiapason. à 2. voc.
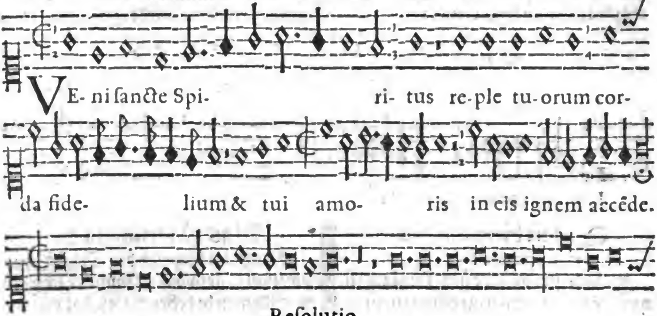


In subdiapason. 2. voc.



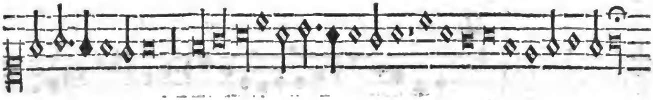
Nunc

Nunc etiam seqvuntur proportiones Augentes, nempe, Subdupla, Subtripla, Subqvadrupla: Hæ autē omnes unâ regulâ cōprehendi possunt, Ita, ut in unaqvaq; proportione, Notæ & Pausæ toties augeantur, qvoties superior numerus in inferiorj reperitur, hoc modô, ut Subdupla, omnia duplicet: Subtripla, triplicet: Subqvadrupla, qvadruplicet.

Nun folgen letzlich auch die proportiones Augentes / Als Subdupla/ Subtripla/ Subqvadrupla: Dise alle aber mögen in ein Regel zusammen gefasset werden/ das in einer jeden die Noten vnnd Pausen so vil gemehret werden / als offt die öber zal in der vntern gefunden wirdt/ Also/ das die Subdupla alles doppelt mache/ Subtripla alles drifeltig/ Subqvadrupla aber vierfeltig.



Resolutio.



Regi seculorum immortali, invisibili, soli sapienti Deo, honor, gloria, in secula seculorum, Amen.

CAPVT

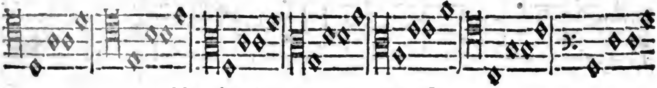
CAPVT DECIMVM.
DE NOMINIBVS ET PROPRIETATIBVS TONORVM.

Primus	ab antiqvis dictus eſt.	Dorius	Qvi melodiam habet,	hilarem	legitimi.
Secundus		Hypodorius		mœſtam	
Tertius		Phrygius		auſteram	
Qvartus		Hypophrygius		blandam	
Qvintus		Lydius		aſperam	
Sextus		Hypolydius		lenem	
Septimus		Mixolydius		indignantē	
Octavus		Hypomixolydiꝰ		placabilem	
Nonus		Æolius		ſuavem	
Decimus		Hypoæolius		triſtem	
Vndecimus		Ionicus		jucundam	
Duodecimus		Hypojonicus		flebilem	

Tredecimus	Hyperæolius	ſpurij ſive rejecti, qvòd aptè dividi neqveunt.
Decimꝰ qvartꝰ	Hyperphrygius	

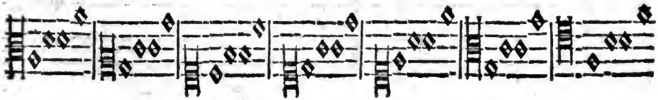
Authentici, qvi de numero impari ſunt.

1 3 5 7 9 11 13



Plagales, qvi de numero pari ſunt.

2 4 6 8 10 12 14



Duodecim toni legitimi. Spurij ſeu rejecti.

Dorius, id est, tonus sive modus primus.

Primus tonus versatur in cantu {duro / molli} inter {D / G} & {D / G} per Octavam.
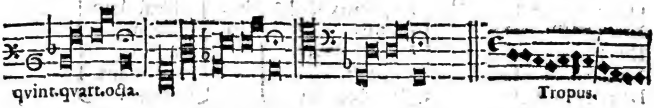
Intervalla habet duo.

Primum ex {D / G} in {A, durum / D, mollem} per qvintam Re, La.

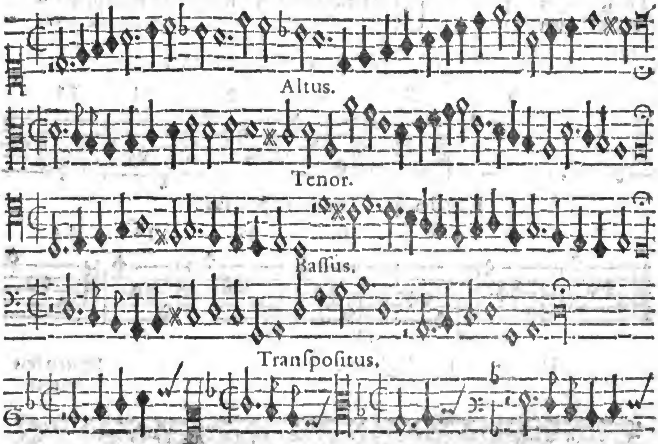
Alterum ex {A / D} in {D, durum / G, mollem} per qvartam Re, Sol.

Finem habet in D, duro, & G, molli.

Intervalla.



Cantus. Ambitus primi toni. Dorius, Hilaris.



Hypodorius

Hypodorius, id est, tonus sive modus secundus.

Secundus tonꝰ versatur in cantu {duro / molli} inter {A / D} & {A / D} per octavam.

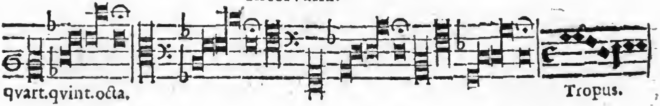
Intervalla habet duo.

Primum ex {A / D} in {D, durum / G, mollem} per qvartam Re, Sol.

Alterum ex {D / G} in {A, durum / D, mollem} per qvintam Re, La.

Qviescit in D, duro, & G, molli, sicut primus.

Intervalla.

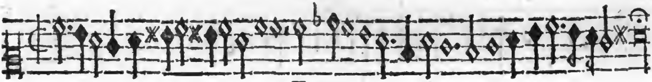


qvart. qvint. octa. Tropus.

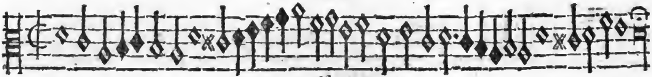
Cantus. Ambitus secundi toni. Hypodorius. Mœstus.



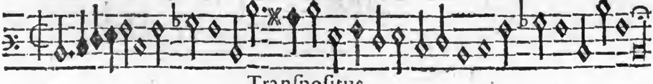
Altus.



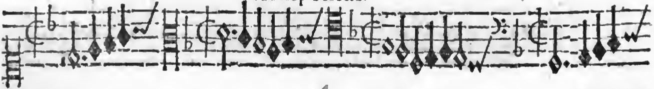
Tenor.



Bassus.



Transpositus.



Phrygius, id est, tonus sive modus tertius.

Terti⁹ mod⁹ versatur in cantu {duro / molli} inter {E / A} & {E / A} per octavam.

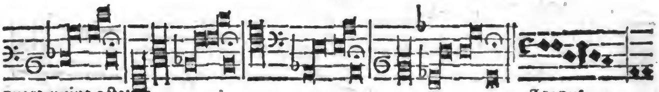
Inter valla habet duo.

Primum ex {E / A} in {♮. durum / E, mollē} per qvintam Mi, Mi.

Alterum ex {♮ / E} in {E, durum / A, mollem} per qvartam Mi, La.

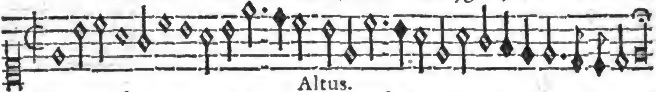
Sæpè repetens sextam Mi, Fa, ex E, in C, Finem habet in E, duro, & A, molli.

Intervalla.



qvart. qvint. octa: Tropus.

Cantus. Ambitus tertij toni. Phrygius, Austerus.



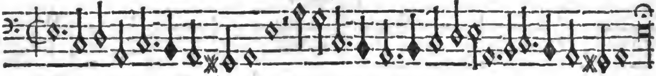
Altus.
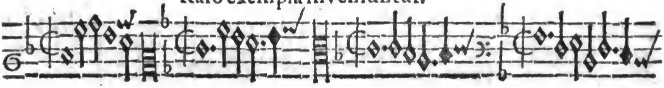


Tenor.



Bassus.



Raro exempla inveniuntur.



Hypophrygius

Hypophrygius, id est, tonus sive modus qvartus.

Qvartus tonus versatur in cantu {duro / molli} inter {♮ / E} & {♮ / E} habens speciē diapason.

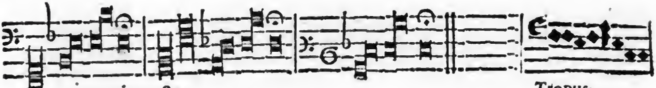
Inter valla habet duo.

Primum ex {♮ / E} in {E, durum / A, mollem} per qvartam Mi, La.

Alterum ex {E / A} in {♮, durum / E, mollem} per qvintam Mi, Mi.

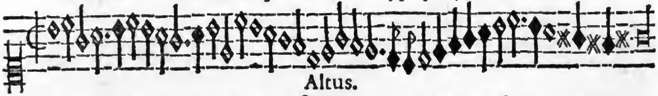
Finem habens in E, duro, & A. molli.

Intervalla.



qvart. qvint. octa. Tropus.

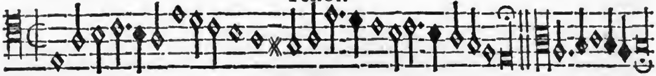
Cantus. Ambitus qvarti toni. Hypophrygius, Blandus.



Altus.



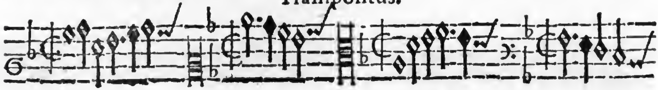
Tenor.



Bassus.



Transpositus.



Lydius, id eſt, tonus ſive modus qvintus.

Qvintus tonus verſatur in cantu {duro / molli} inter {F / B} & {F / B} per octauam.
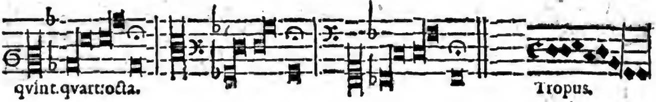
Intervalla habet duo.

Primum ex {F / B} in {C, durum / F, mollem} per qvintam Fa, Fa.

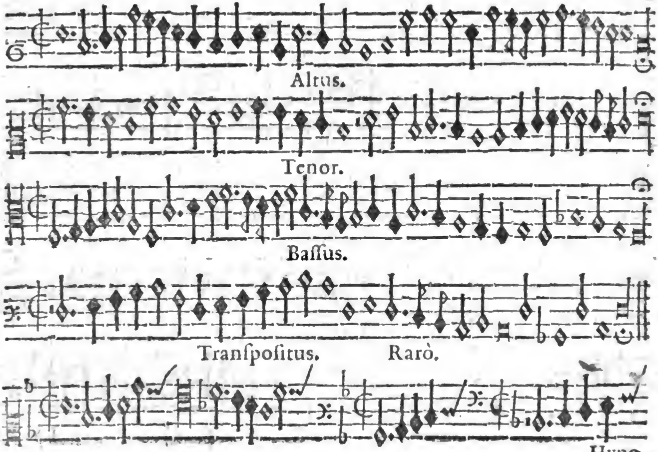
Alterum ex {C / F} in {F, durum / B, mollem} per qvartam Vt, Fa.

Finitur in F, duro, & B, molli.

Intervalla.



Cantus. Ambitus qvinti toni. Lydius Aſper.



Hypo-

Hypolydius, id est, tonus sive modus sextus.

Sextus tonus versatur in cantu {duro / molli} inter {C / F} & {C / F} per octavam.

Intervalla habet duo.

Primum ex {C / F} in {F, durum / B, mollem} per qvartam Vt, Fa.

Alterum ex {F / B} in {C, durum / F, mollem} per qvintam Fa, Fa.

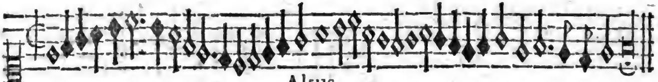
Qviescit in F, duro, & B, molli.

Intervalla.



qvart. qvint. octa. Tropus.

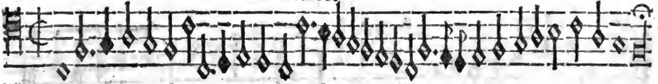
Cantus. Ambitus sexti toni. Hypolydius, Lenis.
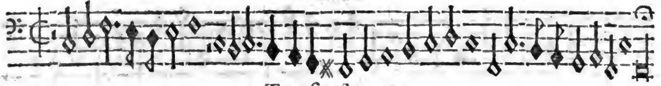


Altus.



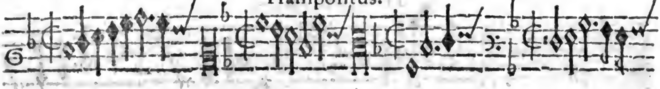
Tenor.



Bassus.



Transpositus.



Mixolydius.

Mixolydius, id eſt, tonus ſive modus ſeptimus.

Septimus tonus verſatur in cantu { duro / molli } inter { G / C } & { G / C } per octavam.

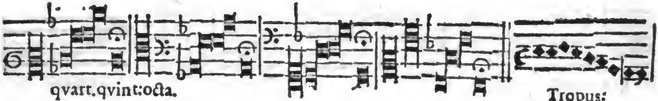
Intervalla habet duo.

Primum ex { G / B } in { D, durum / G, mollem } per qvintam Vt, Sol.

Alterum ex { D / C } in { G, durum / C, mollem } per quartam Re, Sol.

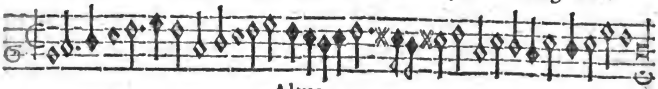
Finiens in G, duro, & C, molli.

Intervalla.

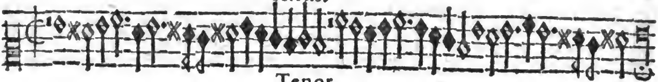


qvart. qvint: octa. Tropus:

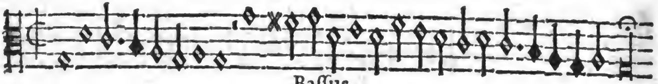
Cantus. Ambitus ſeptimi toni. Mixolydius. Indignans.



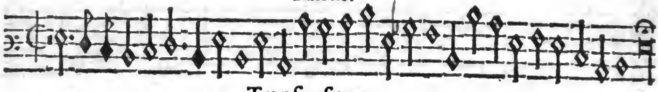
Altus.



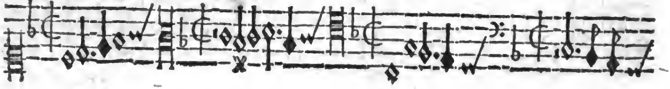
Tenor.



Baſſus.



Tranſpoſitus.



Hypo-

Hypomixolydius, id est, tonus sive modus octauus.

Octauus motus versatur in cantu {duro / molli} inter {D / G} & {D / G} per octavam.

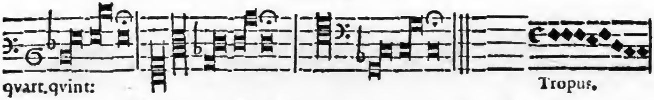
Intervalla habet duo.

Primum ex {D / G} in {G, durum / C, mollem} per quartam Re, Sol.

Alterum ex {G / C} in {D, durum / G, mollem} per qvintam Vt, Sol.

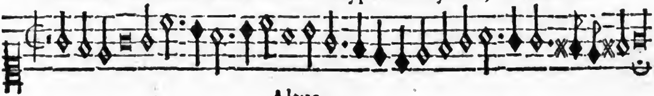
Qviescit in G, duro, & C, molli.

Intervalla.



qvart. qvint: Tropus.

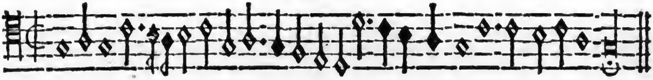
Cantus. Ambitus octavi toni. Hypomixolydius, Placabilis.



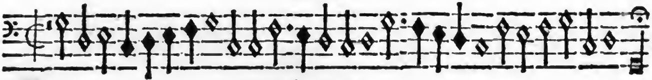
Altus.



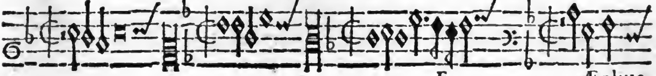
Tenor.



Bassus.



Transpositus.



F Æolius.

AEolius, id est, tonus sive modus nonus.

Nonus tonus versatur in cantu { duro / molli } inter { A / D } & { A / D } per octauam.

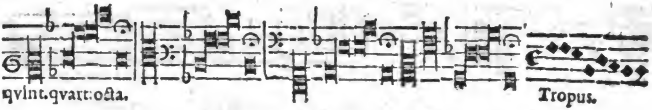
Intervalla habet duo.

Primum ex { A / D } in { E, durum / A, mollem } per qvintam Re, La.

Alterum ex { E / A } in { A, durum / D, mollem } per qvartam Mi, La.

Finem habet in A, duro, & D, molli.

Intervalla.

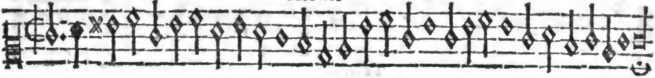


qvint. qvart: octa. Tropus.

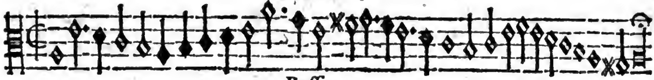
Cantus. Ambitus noni toni. Æolius, suavis



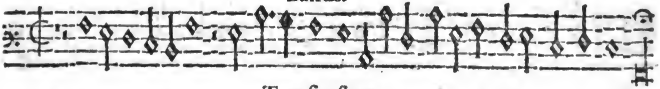
Altus.



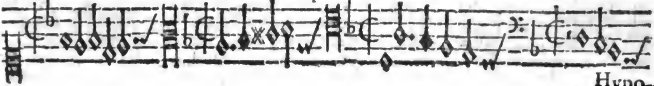
Tenor.



Bassus.



Transpositus.



Hypo-

Hypoæolius, id eſt, tonus ſive modus decimus.

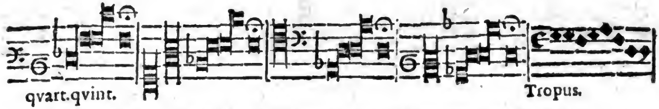
Decimus ton⁹ verſatur in cantu	duro / molli	inter	E / A	&	E / A	per octavam.

Intervalla habet duo.

Primum ex	E / A	in	A, durum / D, mollem	per qvartam Mi, La.
Alterum ex	A / D	in	E, durum / A, mollem	per qvintam, Re, La.

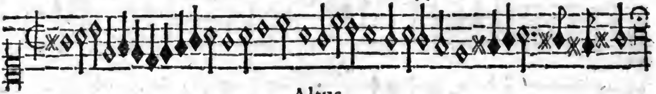
Qviеſcit in A, duro, & D, molli.

Intervalla.
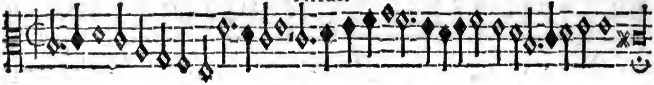


qvart. qvint. Tropus.

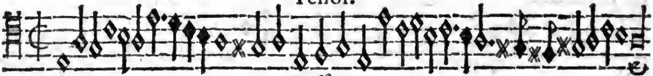
Cantus. Ambitus decimi toni. Hypoæolius, Triſtis.



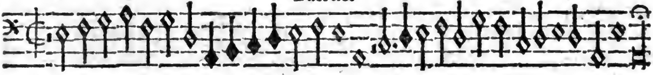
Altus.



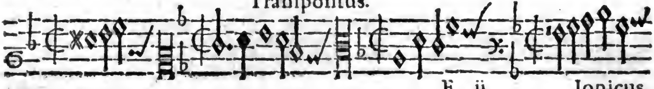
Tenor.



Baſſus.



Tranſpoſitus.



 Ionicus.

Ionicus, id est, tonus sive modus undecimus.

Vndecimus tonus versatur in cantu { duro / molli } inter { C / F } & { C / F } per octavam.

Intervalla habet duo.

Primum ex { C / F } in { G, durum / C, mollem } per qvintam Vt, Sol.

Alterum ex { G / C } in { C, durum / F, mollem } per qvartam Vt, Fa.

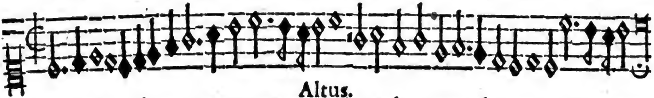
Finem habet in C, duro, & F, molli.

Intervalla.

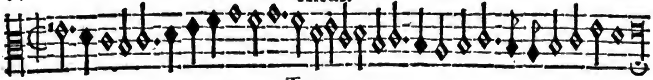


qvint. qvart. octa. Tropus.

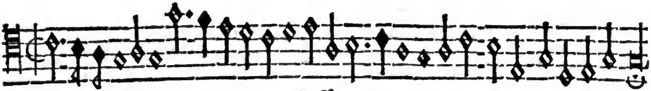
Cantus. Ambitus undecimi toni. Ionicus, Iucundus.



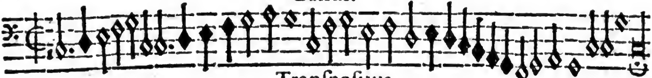
Altus.



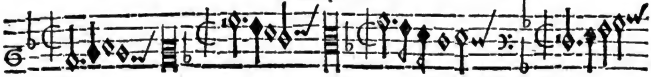
Tenor.



Bassus.



Transpositus.



Hypojonicus

Hypojonicus, id est, tonus sive modus Duodecimus.

Duodecimus tonus versatur in cantu {duro / molli} inter {G / C} & {G / C} per octavam.
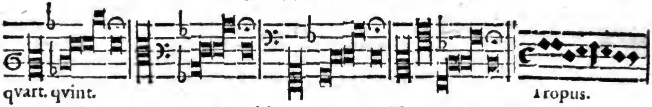
Intervalla habet duo.

Primum ex {G / C} in {C, durum / F, mollē} per qvartam Vt, Fa.

Alterum ex {C / F} in {G, durum / C, mollem} per qvintam Vt, Sol.

Finem habet in C, duro, & F, molli.

Intervalla.



qvart. qvint. Tropus.
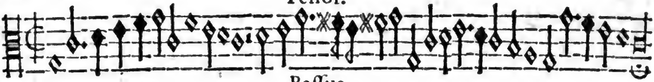
Cantus. Ambitus duo decimi toni. Hypojonicus, Flebilis.



Altus.
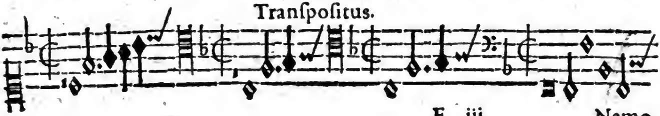


Tenor.

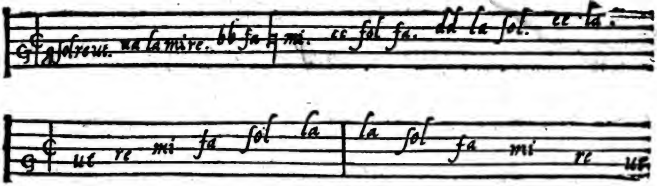


Bassus.

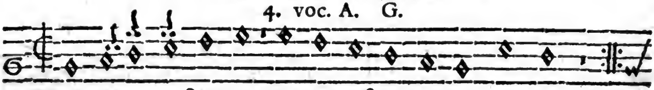


Transpositus.
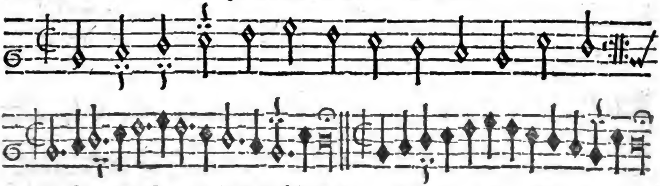




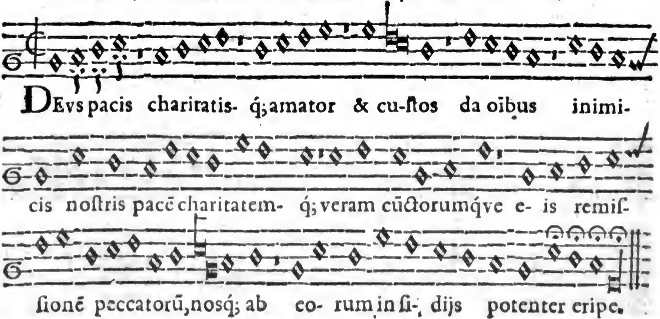
Nemo ſine crimine vivit.
4. voc. A. G.



Semper contrarius eſto. 4. voc.

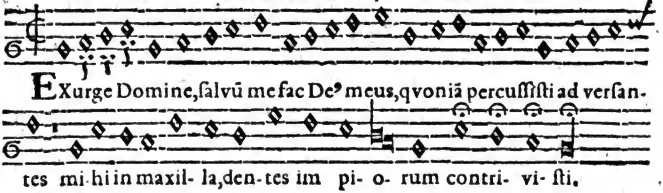


Canon: Contrarium mihi amo. 4. voc. A. G.
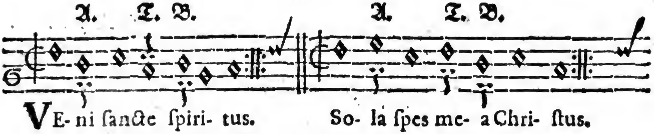


Canon

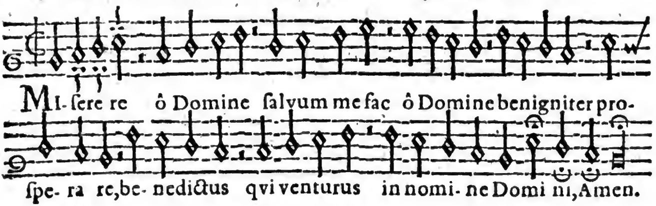
Canon: contrarium mihi amo. 4. vocum. A. G.



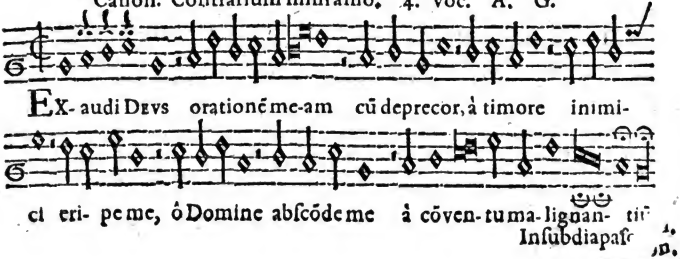
4. vocum. A G. 4. vocum. A. G.



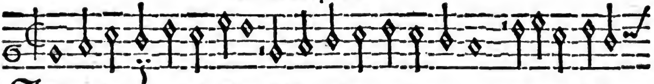
Canon: contrarium mihi amo. 4. voc. A. G.



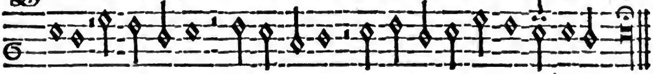
Canon. Contrarium mihi amo. 4. voc. A. G.



In ſubdiapaſon.

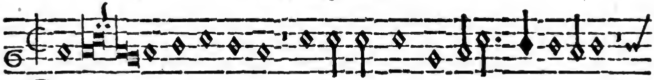


IN dich hab ich gehoffet Herr/hilff dz ich nit zuſchandt wer/noch ewigklich zu-

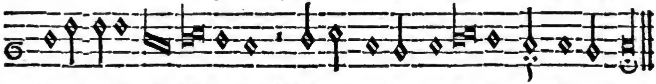


ſpotte/das bit ich dich/ erhal- te mich/ in deiner trew mein Gotte. :||:

In ſubdiapaſon.



CHriſte der du biſt tag vñ liecht/vor dir iſt Herr verbor- gen nicht/

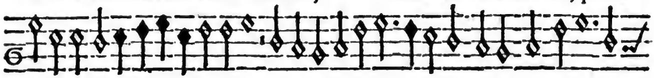


du vätterli- ches liechtes glantz/lehr vns den weg der warheit gantz. :||:

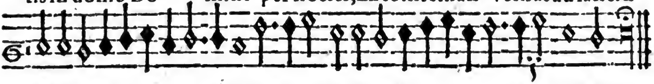
In uniſono.



ECce nũc benedi cite Domino, omnes ſervi Domini,qui ſta-



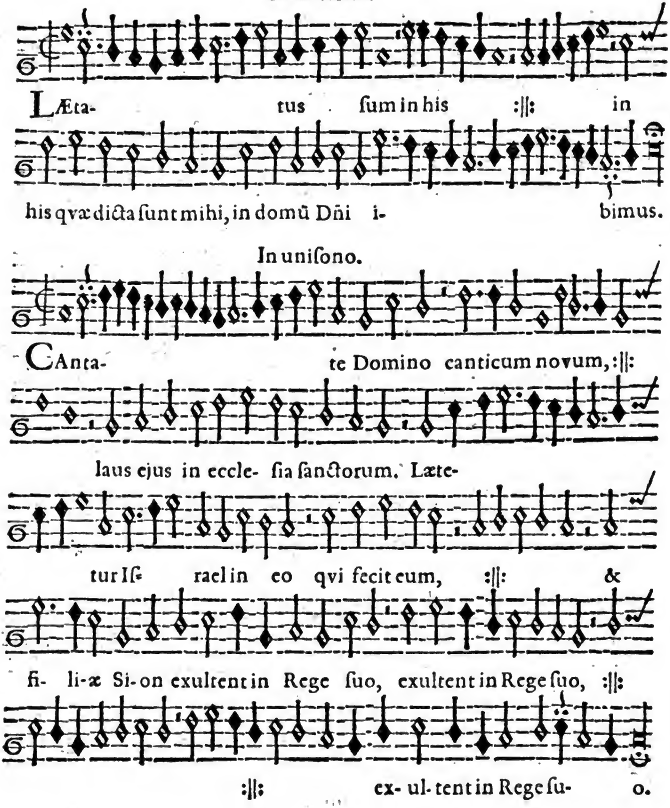
tis in domo Do- mini per noctes,Extollite manꝰ veſtras ad ſanctũ



& benedi- cite Domino,& benedi- cite Domino.

In uniſono

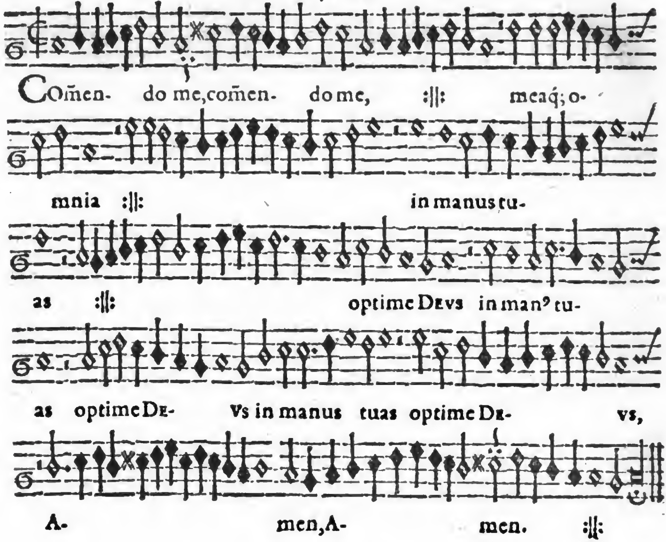
In unisono.



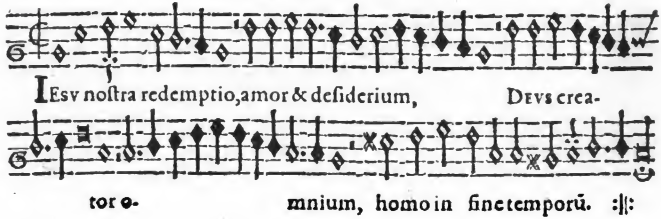
G

In Subdia-

In ſubdiapaſon.
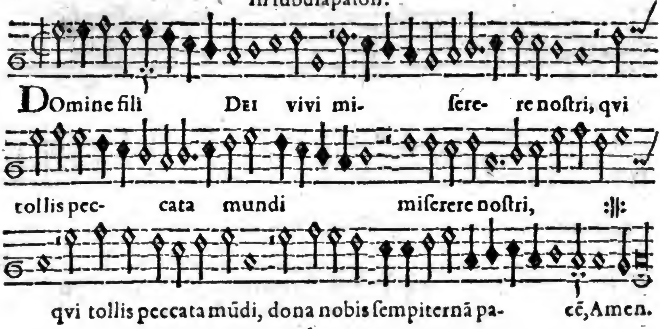


In ſubdiapaſon.

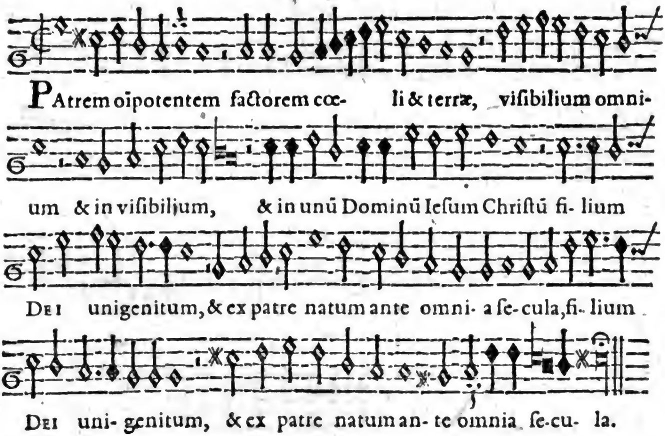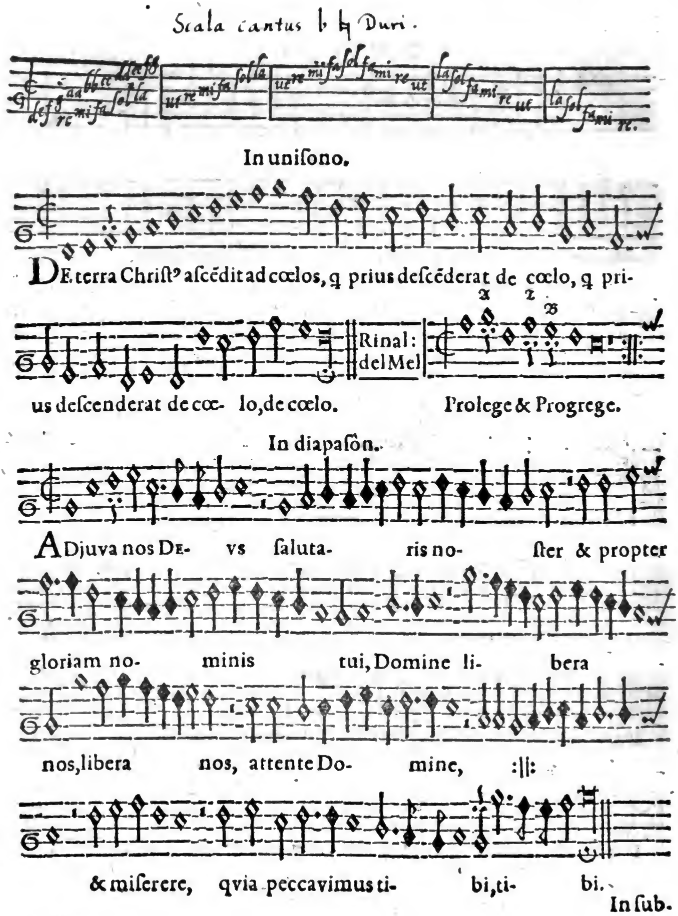


In ſub-

In ſubdiapaſon.
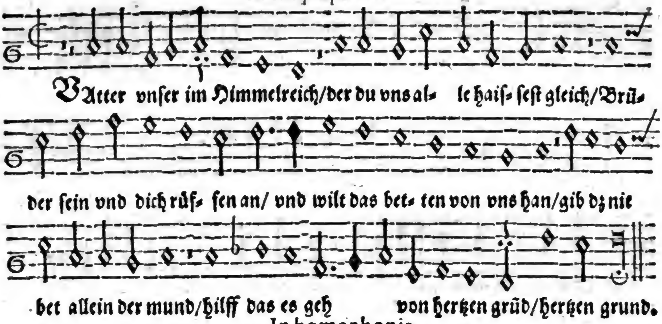


In diapaſon.
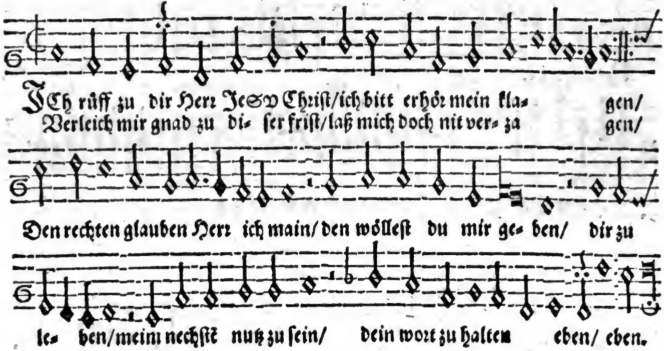



Scala cantus ♭ ♮ Duri.
In unisono.
DE terra Christ⁹ ascẽdit ad cœlos, q prius descẽderat de cœlo, q pri-
us descenderat de cœ- lo, de cœlo.
Rinal: del Mel
Prolege & Progrege.
In diapasõn.
ADjuva nos DEVS saluta- ris no- ster & propter
gloriam no- minis tui, Domine li- bera
nos, libera nos, attente Do- mine, :||:
& miserere, qvia peccavimus ti- bi, ti- bi.
In sub.

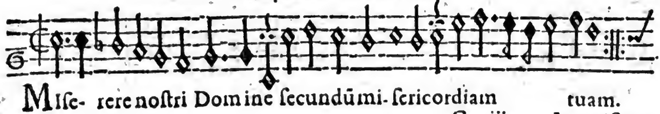
In subpiapason.
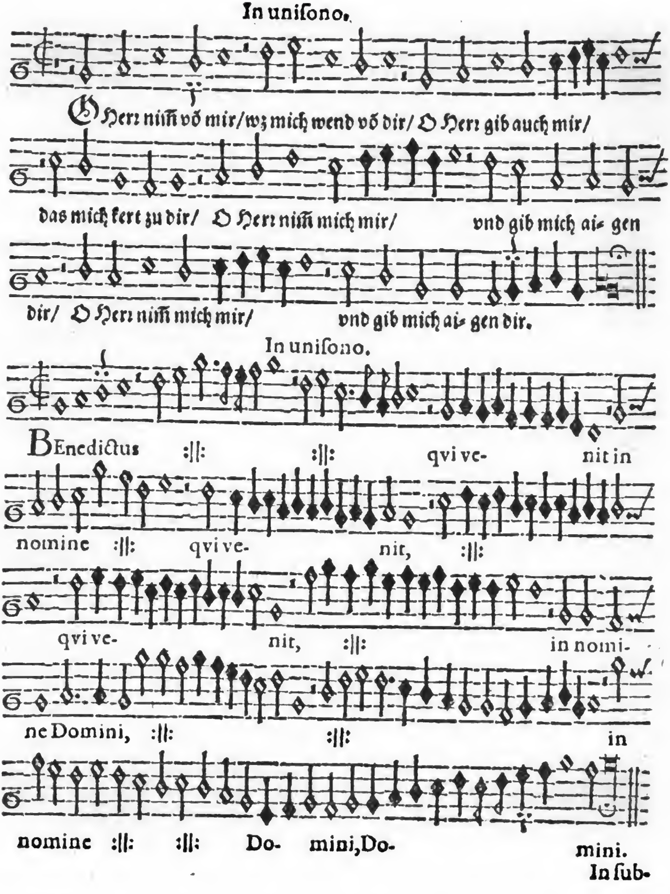


In homophonia.
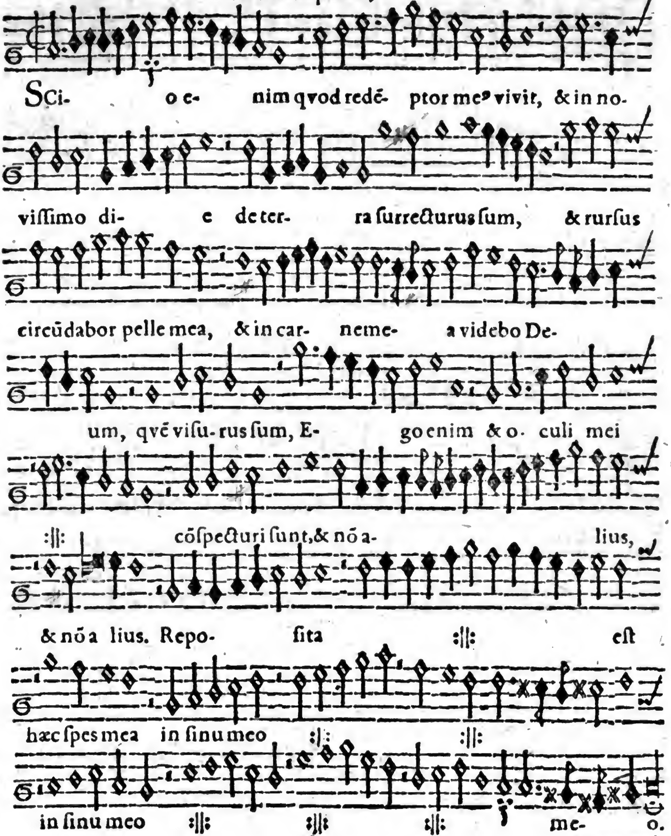


In ὁμοφωνία. 3. vocum.



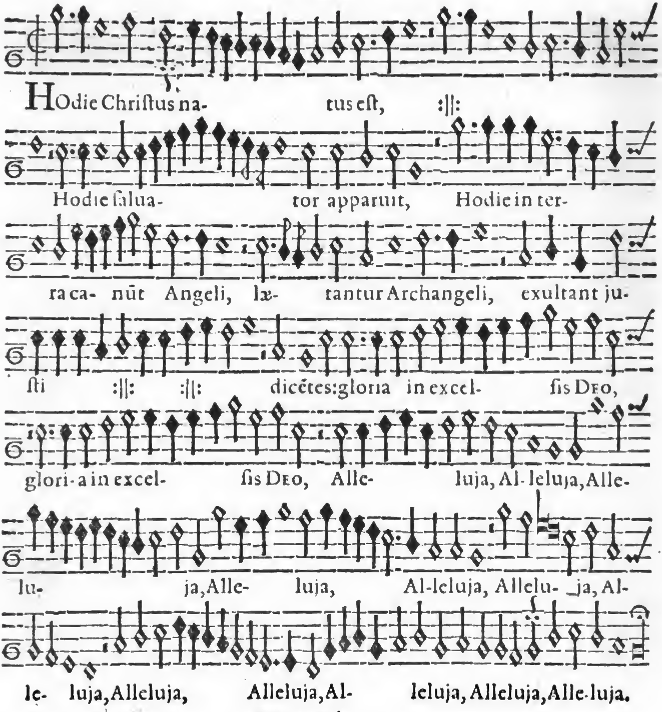

In unisono.
O Herr nim̄ vō mir/ wz mich wend vō dir/ O Herr gib auch mir/
das mich kert zu dir/ O Herr nim̄ mich mir/ vnd gib mich ai- gen
dir/ O Herr nim̄ mich mir/ vnd gib mich ai- gen dir.
In unisono.
BEnedictus :||: :||: qvi ve- nit in
nomine :||: qvi ve- nit, :||:
qvi ve- nit, :||: in nomi-
ne Domini, :||: :||: in
nomine :||: :||: Do- mini,Do- mini.
In sub-

In subdiapason,
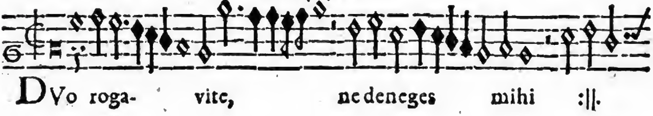


In ὁμοφωνία

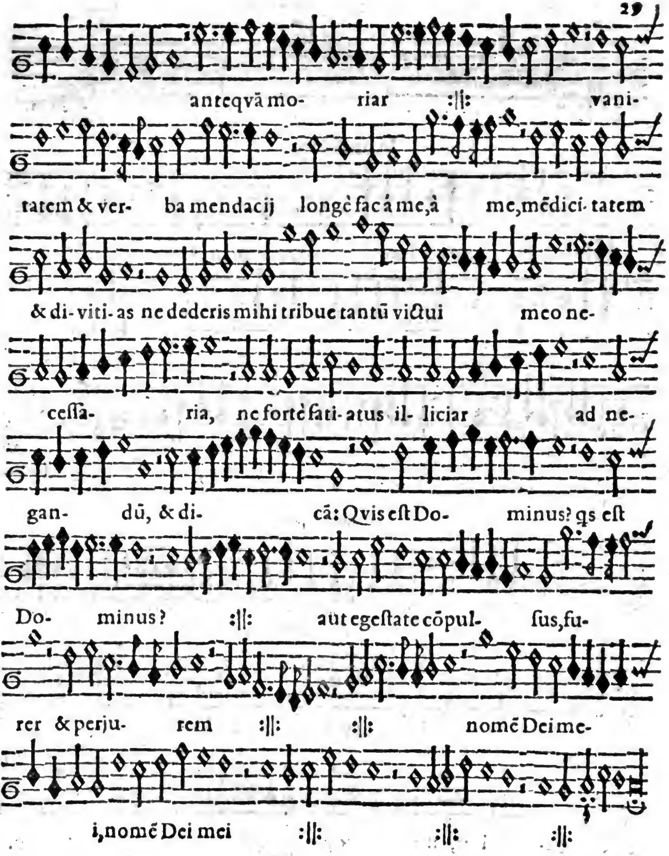
In ὁμοφωνίᾳ.



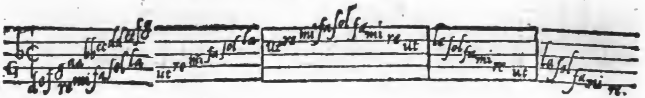
In ὁμοφωνίᾳ.



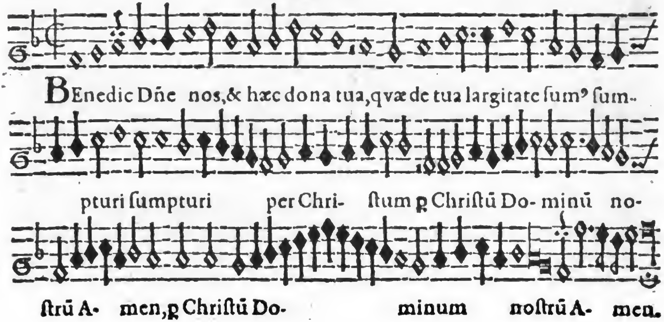
anteqvam


anteqvā mo- riar :||: vani-
tatem & ver- ba mendacij longè fac à me, à me, mēdici- tatem
& di- viti- as ne dederis mihi tribue tantū victui meo ne-
cessa- ria, ne fortè fati- atus il- liciar ad ne-
gan- dū, & di- cā: Qvis est Do- minus? qs est
Do- minus? :||: aūt egestate cōpul- sus, fu-
rer & perju- rem :||: :||: nomē Dei me-
i, nomē Dei mei :||: :||: :||:
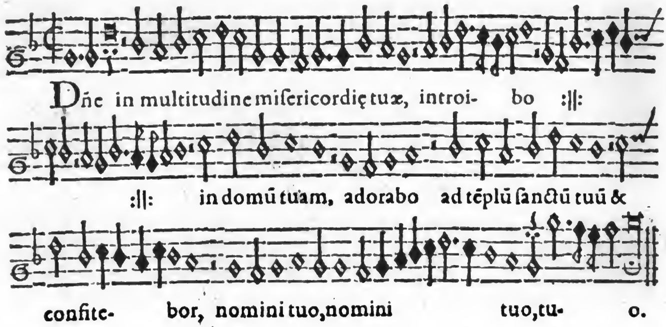
Scala cantus b. mollis.



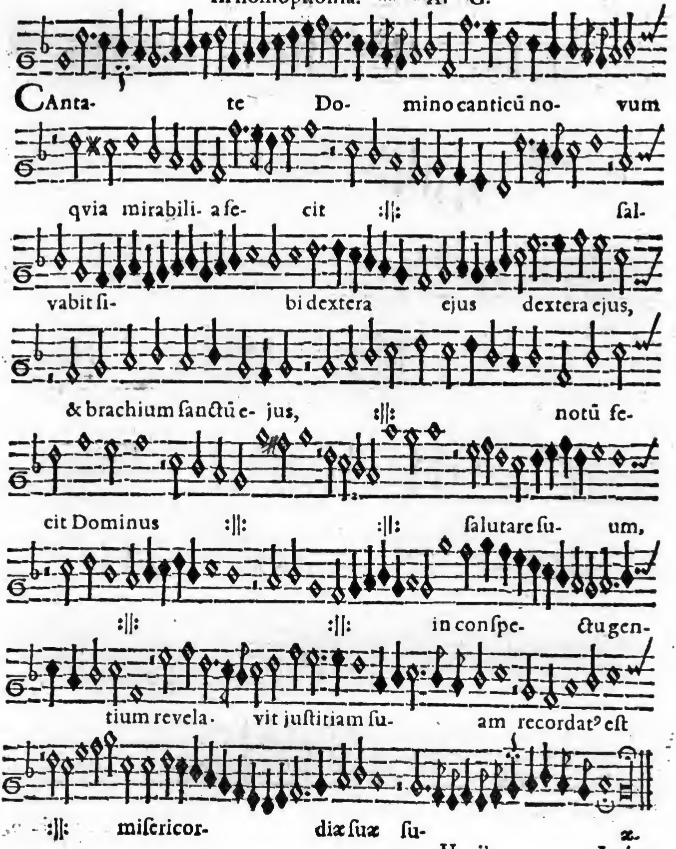
In unisono.



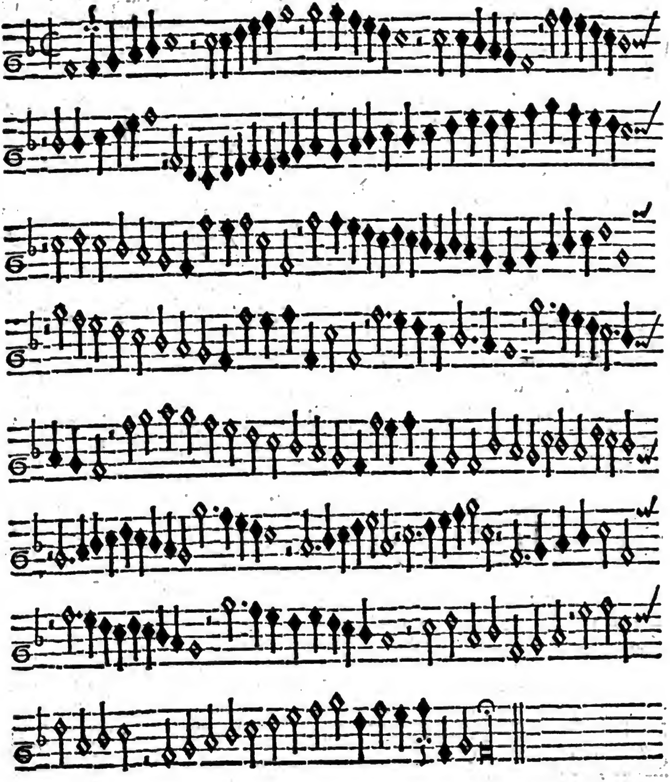
In diapason.



In ho-

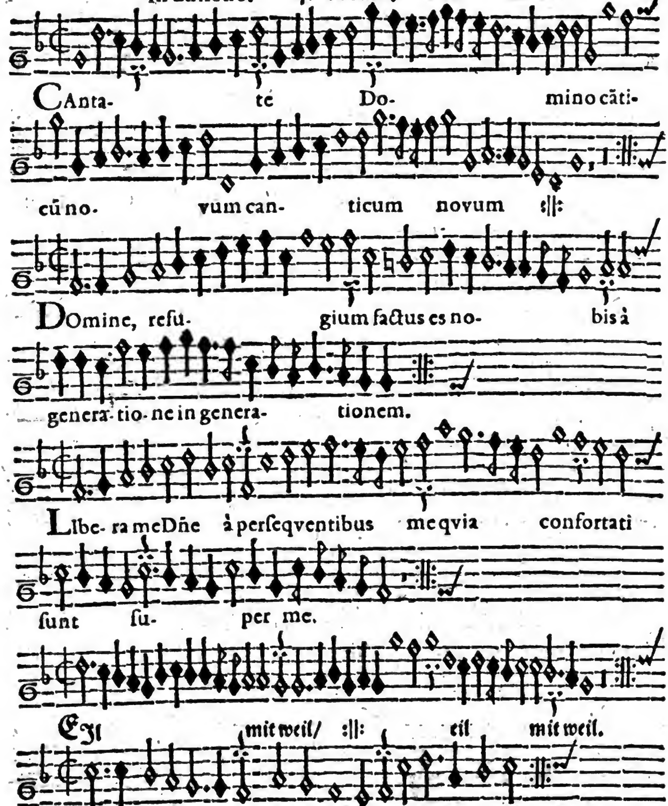

CAnta- te Do- mino canticũ no- vum
qvia mirabili- a fe- cit :||: fal-
vabit fi- bi dextera ejus dextera ejus,
& brachium fanctũ e- jus, :||: notũ fe-
cit Dominus :||: :||: falutare fu- um,
:||: :||: in confpe- ctu gen-
tium revela- vit juftitiam fu- am recordat? eft
:||: mifericor- diæ fuæ fu- æ.

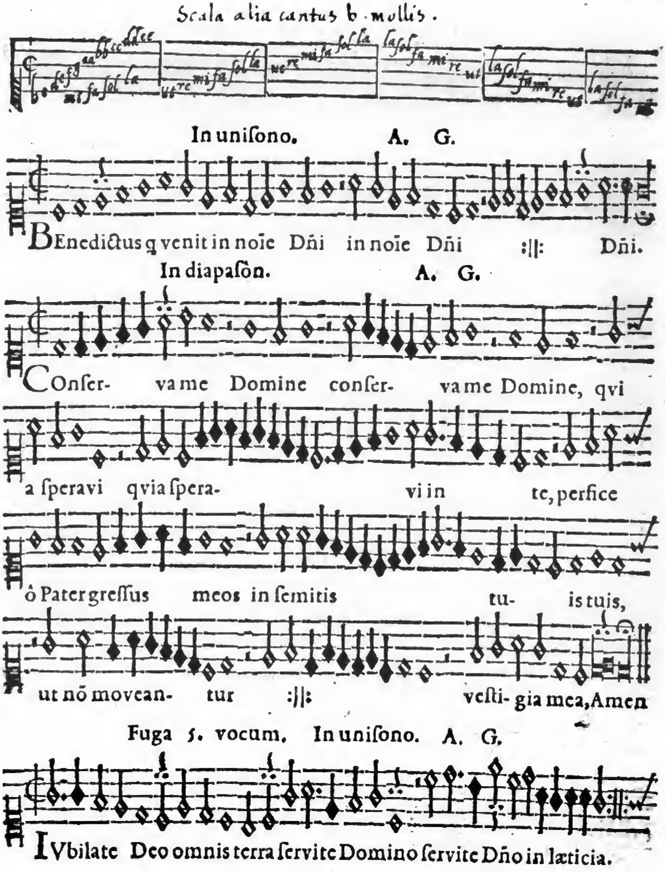
In ὁμοφωνίᾳ. A. G.



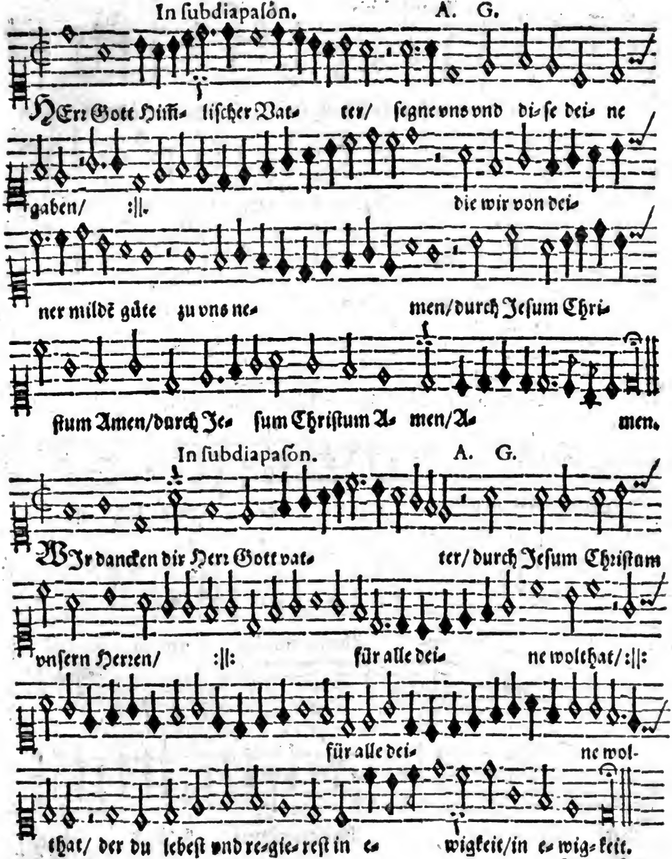
In unisono.

In unisono. 4. vocum. A. G.

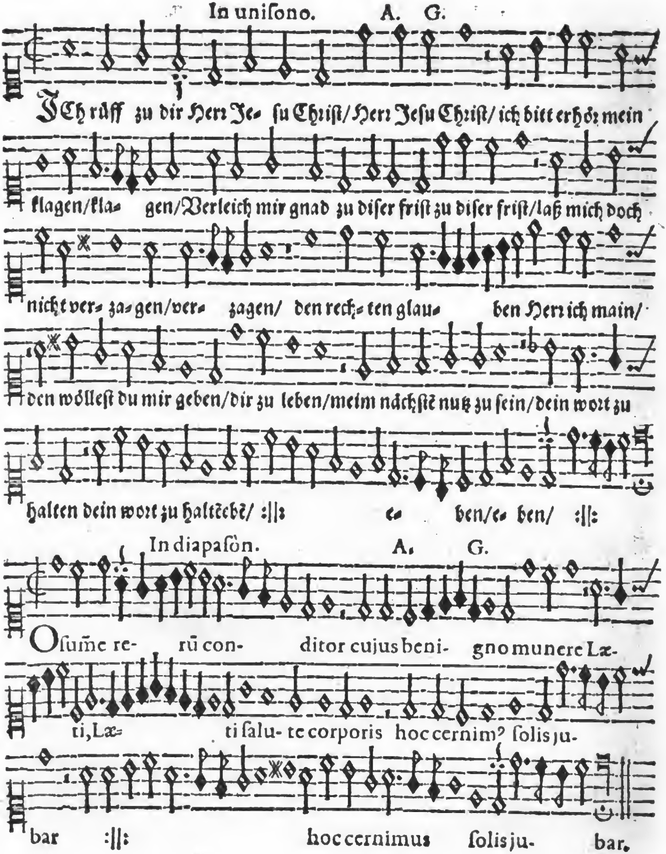



Scala alia cantus b mollis.
In unisono. A. G.
BEnedictus q venit in noie Dñi in noie Dñi :||: Dñi.
In diapason. A. G.
COnser- va me Domine conser- va me Domine, qvi
a speravi qvia spera- vi in te, perfice
ô Pater gressus meos in semitis tu- is tuis,
ut nō movean- tur :||: vesti- gia mea, Amen
Fuga 5. vocum. In unisono. A. G.
IVbilate Deo omnis terra servite Domino servite Dño in læticia.

In subdia-

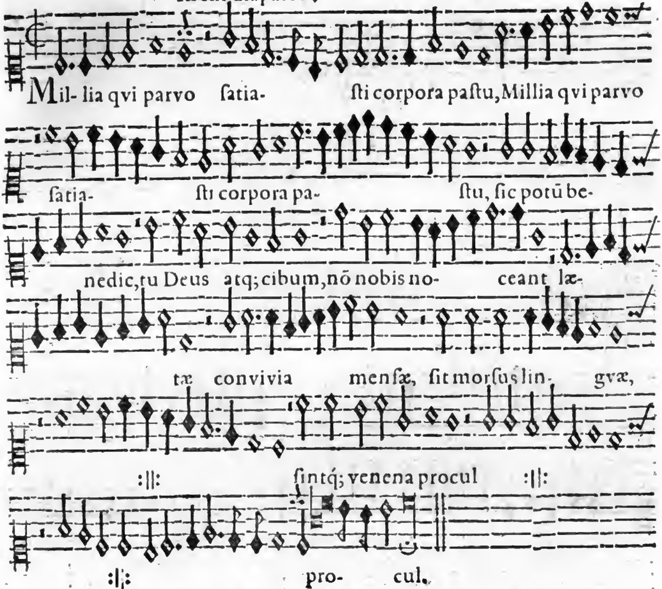

In subdiapason. A. G.
HErr Gott Hiñi- lischer Vat- ter/ segne uns und di- se dei- ne
gaben/ :||. die wir von dei-
ner mildē güte zu uns ne- men/ durch Jesum Chri-
stum Amen/ durch Je- sum Christum A- men/ A- men.
In subdiapason. A. G.
WIr dancken dir Herr Gott vat- ter/ durch Jesum Christum
unsern Herren/ :||: für alle dei- ne wolthat/ :||:
für alle dei- ne wol-
that/ der du lebest und re- gie- rest in e- wigkeit/ in e- wig- keit.

In unisono.

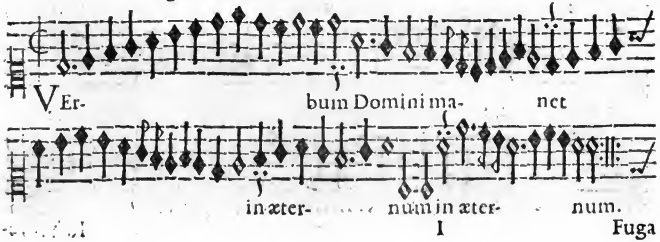

In unisono. A. G.
Ich rüff zu dir Herr Je- su Christ/ Herr Jesu Christ/ ich bitt erhör mein
klagen/ kla- gen/ Verleich mir gnad zu diser frist zu diser frist/ laß mich doch
nicht ver- za- gen/ ver- zagen/ den rech- ten glau- ben Herr ich main/
den wöllest du mir geben/ dir zu leben/ meim nächstē nutz zu sein/ dein wort zu
halten dein wort zu haltē ebē/ :||: e- ben/ e- ben/ :||:
In diapason. A. G.
O sume re- rū con- ditor cujus beni- gno munere Læ-
ti, Læ- ti salu- te corporis hoc cernim? solis ju-
bar :||: hoc cernimus solis ju- bar.

In sub-

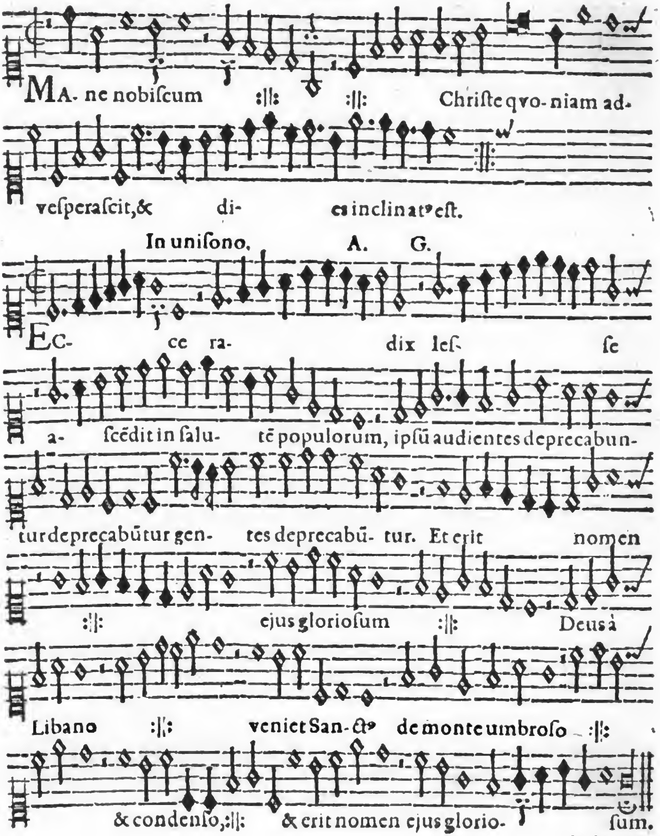
In subdiapason. A. G.



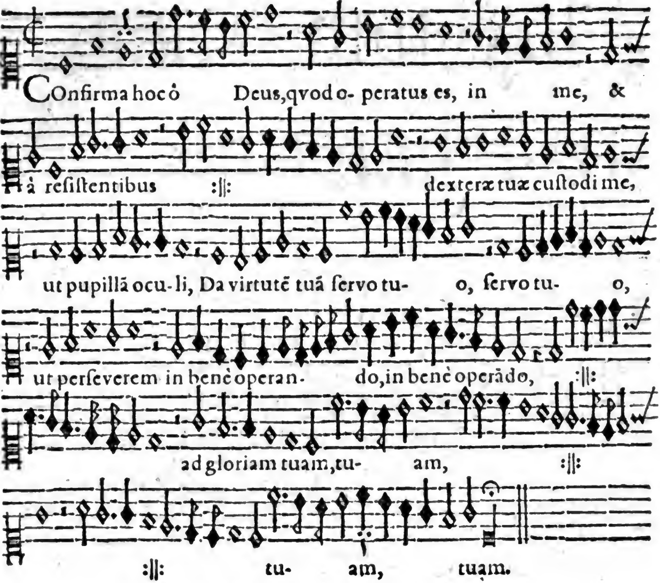
Fuga à 5. In unisono. A. G.
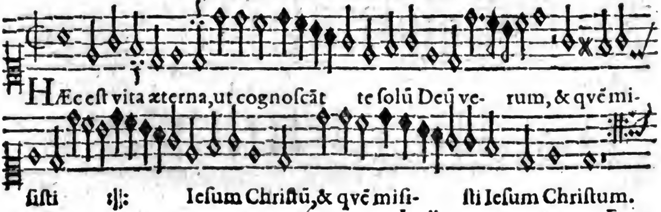


Fuga à 4. In unisono. A. G.



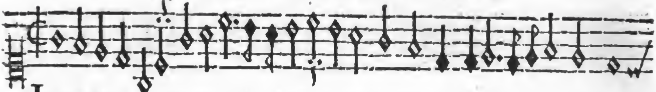
In homo-



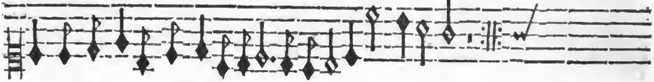
Fuga 3. vocum. In uniſono.



Fuga 5. vocum. In unisono. A. G.

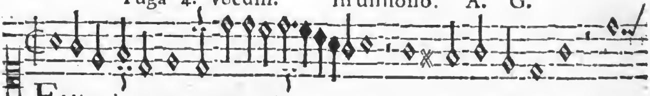


INtende voci ora- tio- nis meæ, Rex meus & De- us me-

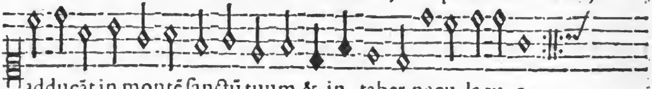


us, qvoniam qvoniam :||: ad te orabo.

Fuga 4. vocum. In unisono. A. G.

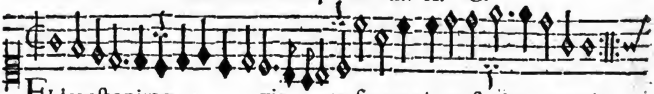


EMitte lucem tuam & verita- tem, i- psa me deducant, &



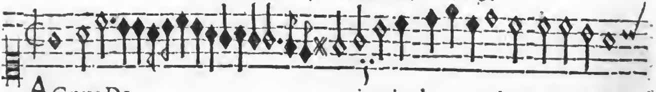
adducăt in montē sanctū tuum & in taber-nacu-la tu-a.

In unisono. 4. vocum. A. G.

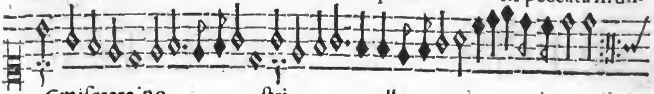


FIdes est anima vi- tæ, sicut anima est vita corporis.

In unisono. 4. vocum. A. G.
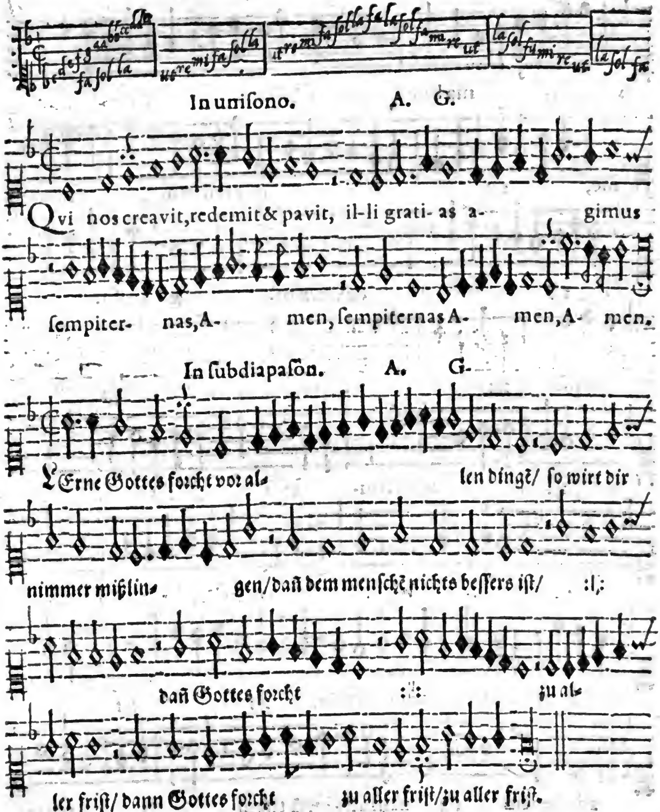


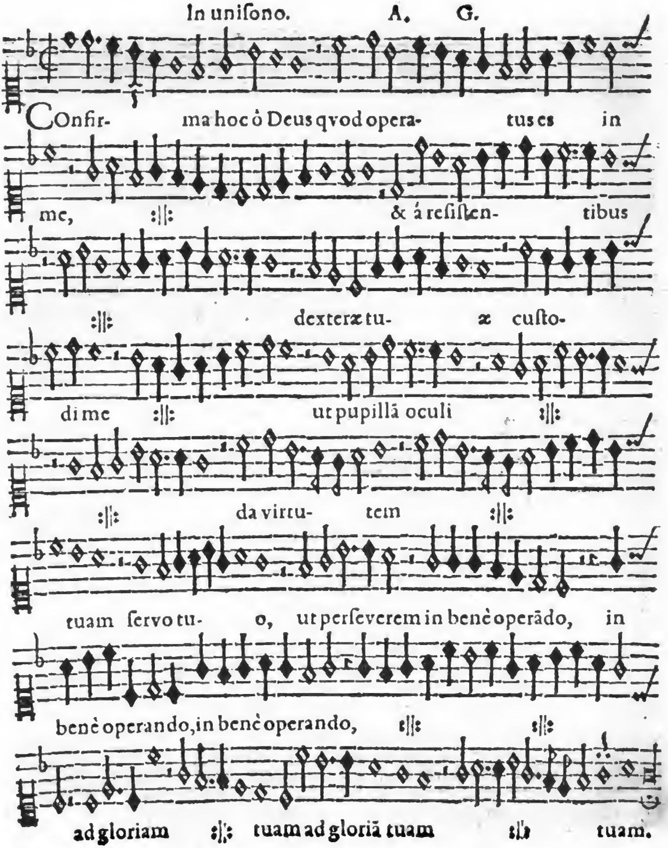
AGnus De- i qvi tol- lis peccata mun-



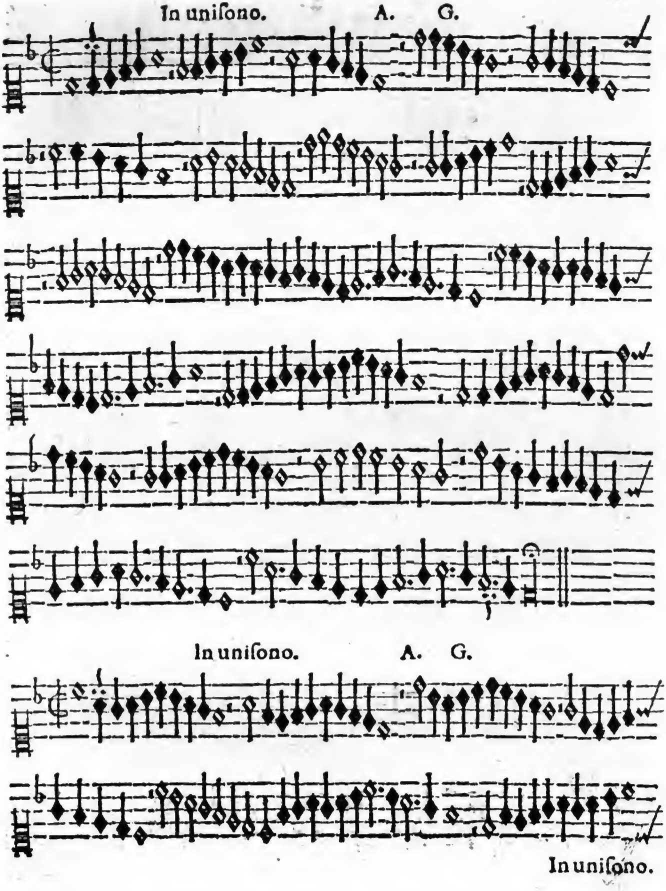
di { miserere no- stri. :||:
di { dona nobis pa- cem. :||:
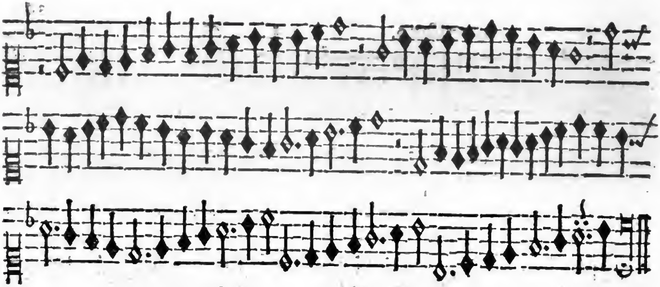
In uni-


In unisono. A. G.
Qvi nos creavit, redemit & pavit, il-li grati- as a- gimus
sempiter- nas, A- men, sempiternas A- men, A- men.
In subdiapason. A. G.
Lerne Gottes forcht vor al- len dingẽ/ so wirt dir
nimmer mißlin- gen/ dañ dem menschẽ nichts bessers ist/ :|:
dañ Gottes forcht :|: zu al-
ler frist/ dann Gottes forcht zu aller frist/ zu aller frist.
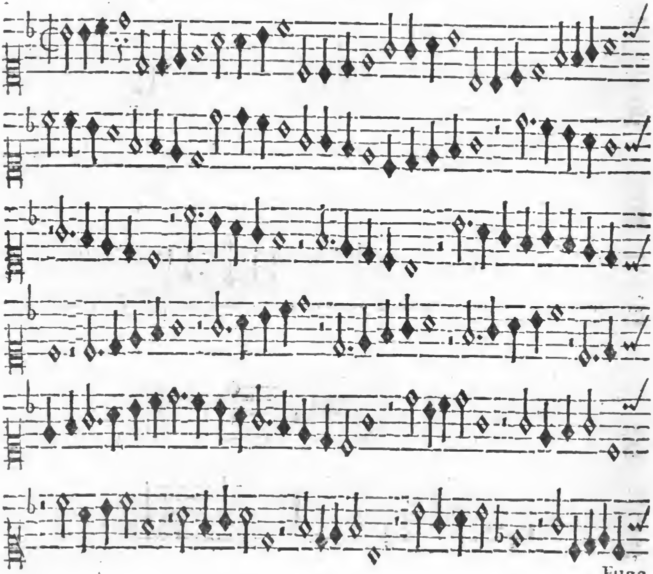

In unisono. A. G.
Confirma hoc ò Deus qvod opera- tus es in
me, :||: & à resisten- tibus
:||: dexteræ tu- æ custo-
di me :||: ut pupillã oculi :||:
:||: da virtu- tem :||:
tuam servo tu- o, ut perseverem in benè operãdo, in
benè operando, in benè operando, :||: :||:
ad gloriam :||: tuam ad gloriã tuam :||: tuam.

In uni-

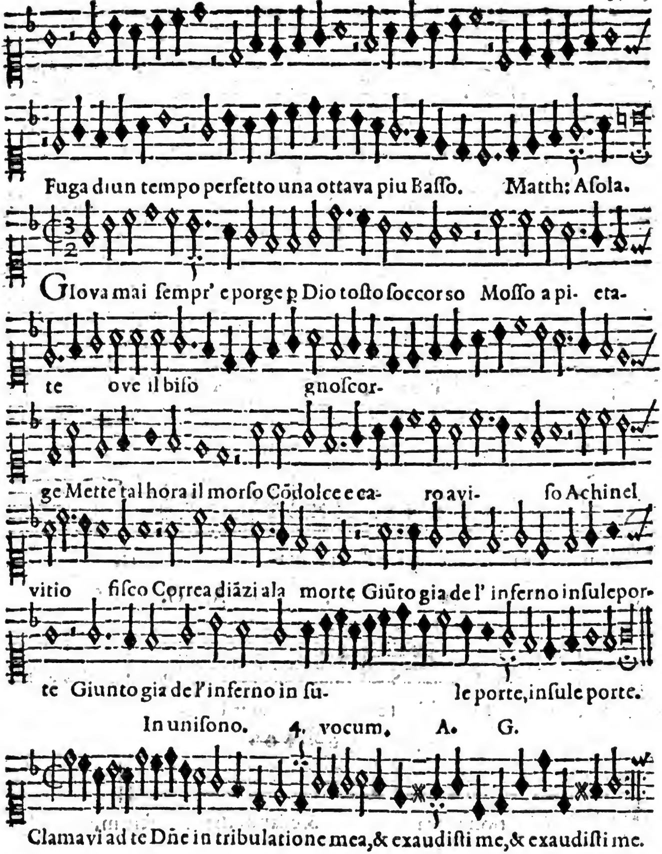

In unisono.
A.
G.
In unisono.
A.
G.
In unisono.
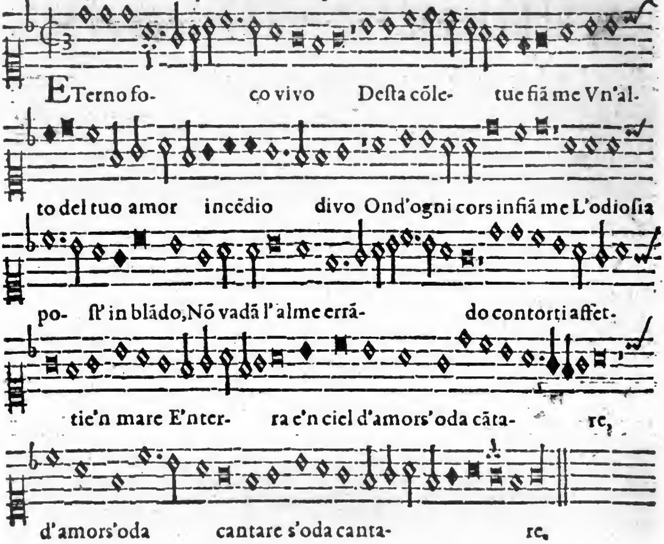


In unisono. A. G.
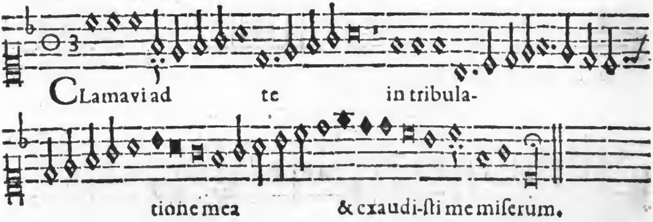


Fuga


Fuga di un tempo perfetto una ottava piu Basso.
Matth: Asola.
Giova mai sempr' e porge p Dio tosto soccorso Mosso a pi- eta-
te ove il biso gnoscor-
ge Mette tal hora il morso Cõdolce e ca- ro avi- so Achi nel
vitio fisco Correa diãzi ala morte Giũto gia de l' inferno in sule por-
te Giunto gia de l'inferno in su- le porte, in sule porte.
In unisono. 4. vocum. A. G.
Clamavi ad te Dñe in tribulatione mea, & exaudisti me, & exaudisti me.
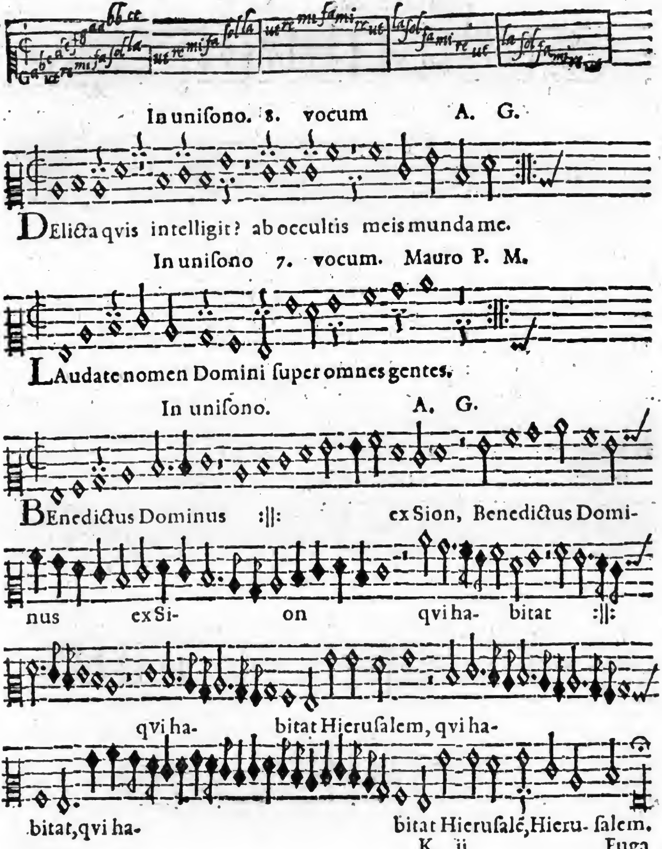
Fuga di un tempo, una ottàva piu Baſſo. Matteo Aſola.



Fuga In uniſono. A. G.
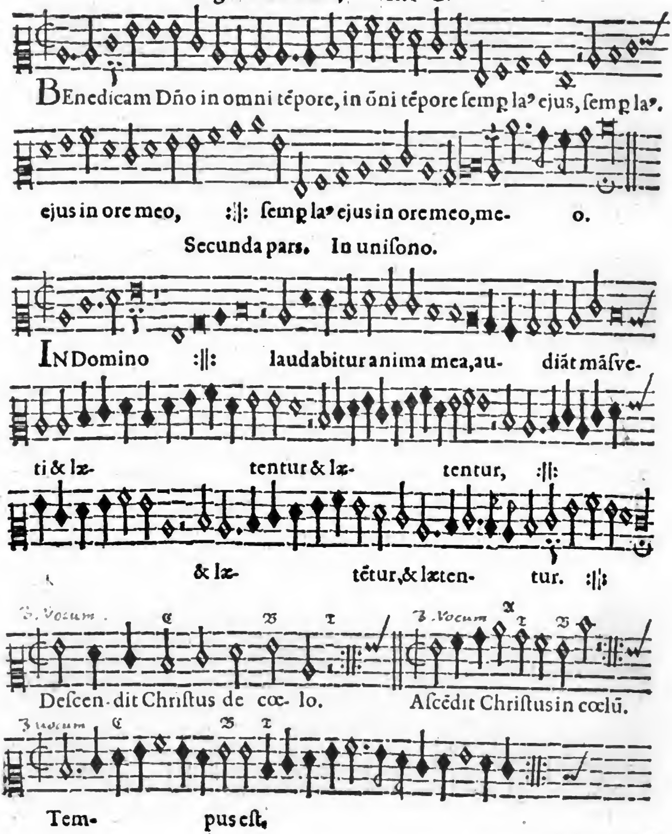


In uni-



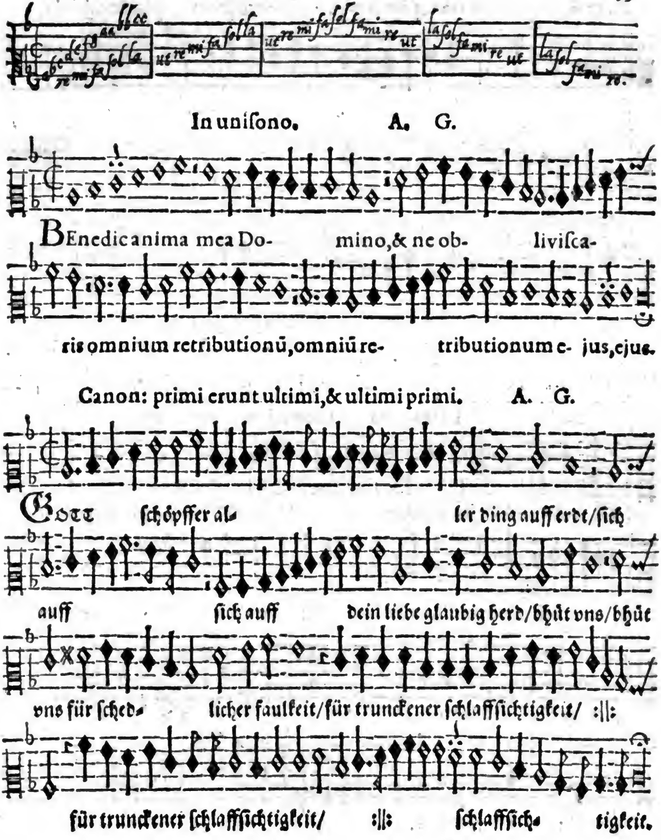
ut re mi fa sol la
In unisono. 8. vocum A. G.
DElicta qvis intelligit? ab occultis meis munda me.
In unisono 7. vocum. Mauro P. M.
LAudate nomen Domini super omnes gentes.
In unisono. A. G.
BEnedictus Dominus :||: ex Sion, Benedictus Domi-
nus ex Si- on qvi ha- bitat :||:
qvi ha- bitat Hierusalem, qvi ha-
bitat, qvi ha- bitat Hierusalẽ, Hieru- salem.

Fuga In unisono, A.. G.
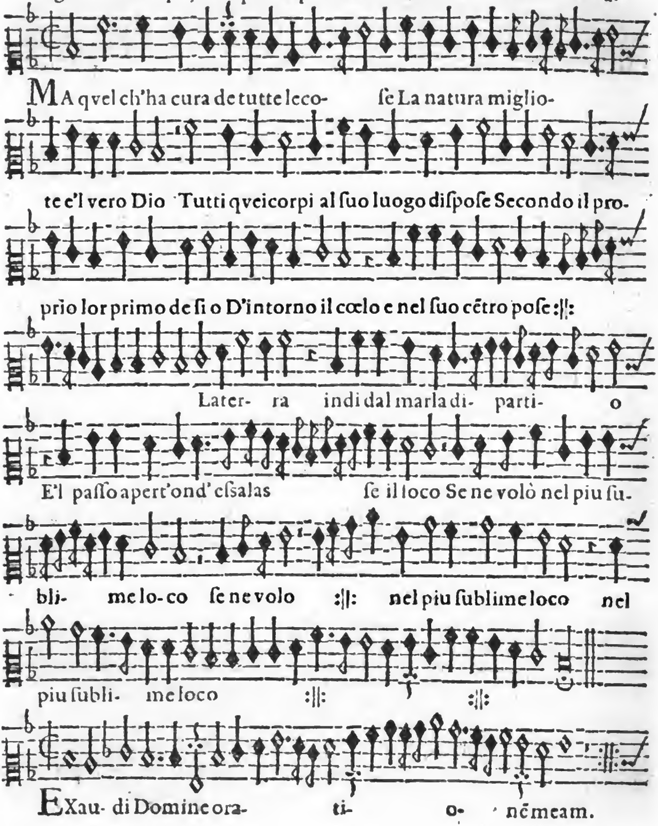


In unisono.

Scala Altûs b. mollis.

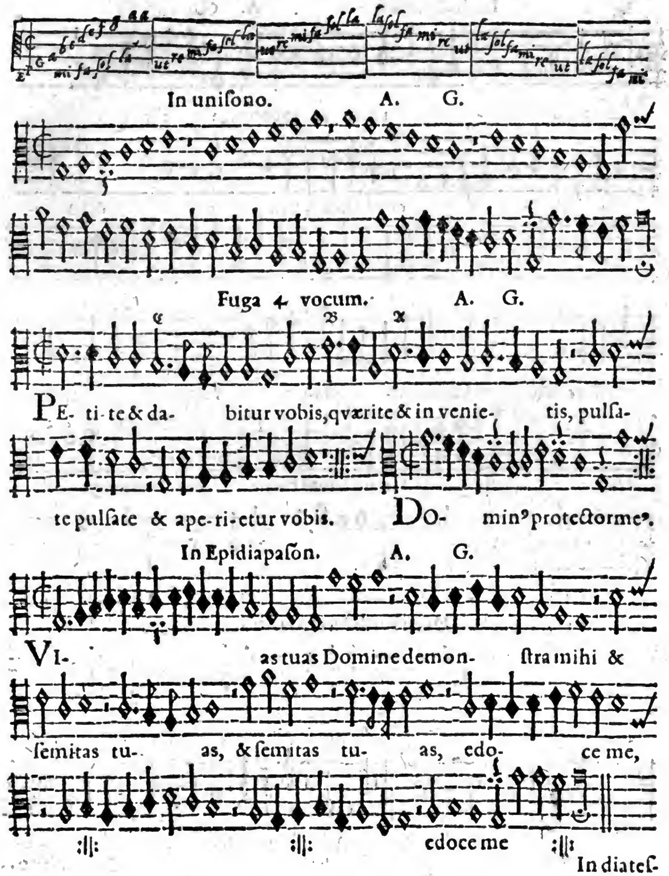


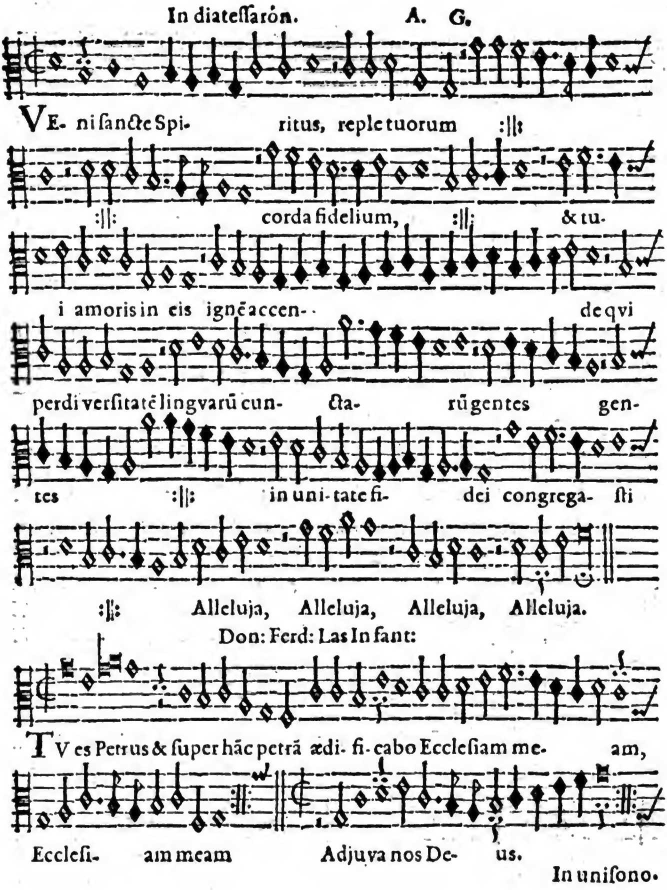
Fuga

Fuga di un tempo, una qvinta piu Basso comincia. Matteo Asola.



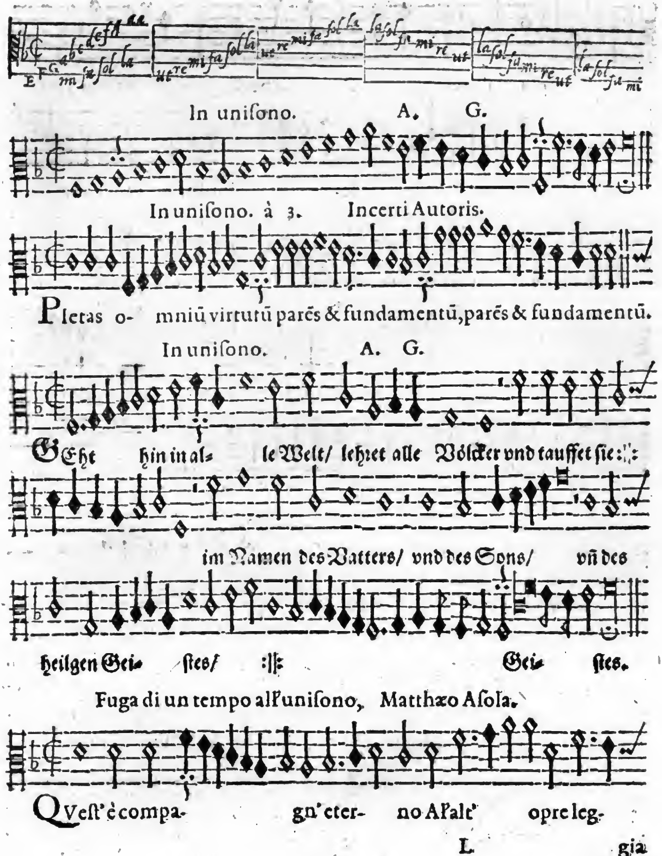
In unisono.
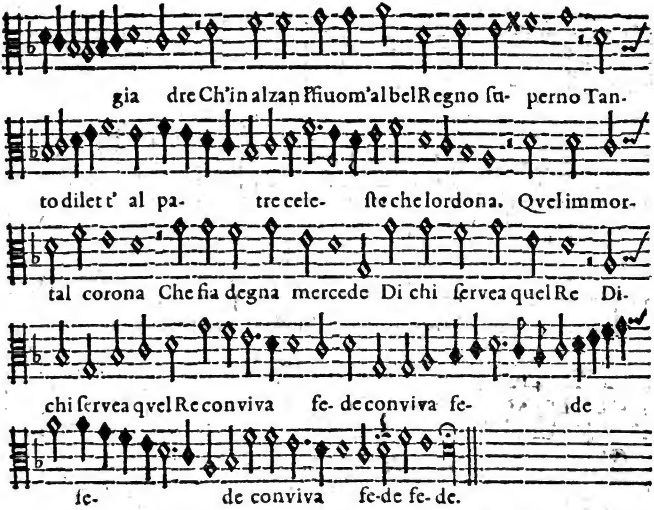

ut re mi fa sol la
mi fa sol la
In unisono. A. G.
Fuga 4 vocum. A. G.
PE- ti- te & da- bitur vobis, qværite & in venie- tis, pulsa-
te pulsate & ape- ri- etur vobis. DO- min9 protectorme9.
In Epidiapason. A. G.
VI- as tuas Domine demon- stra mihi &
semitas tu- as, & semitas tu- as, edo- ce me,
edoce me
In diates-
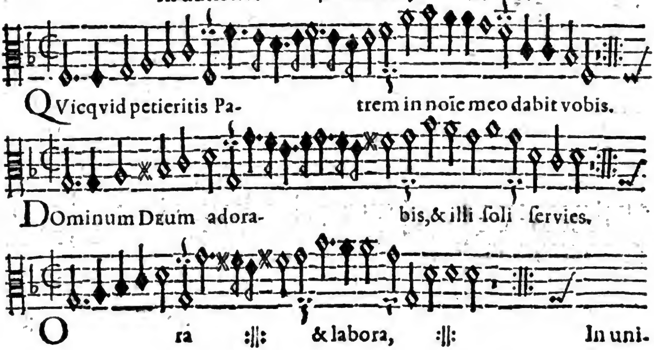


In diateſſarón. A. G.
VEni ſancte Spi- ritus, reple tuorum :||:
:||: corda fidelium, :||: & tu-
i amoris in eis ignē accen- de qvi
per diverſitatē lingvarū cun- cta- rū gentes gen-
tes :||: in uni- tate fi- dei congrega- ſti
:||: Alleluja, Alleluja, Alleluja, Alleluja.
Don: Ferd: Las Infant:
TVes Petrus & ſuper hāc petrā ædi- fi- cabo Eccleſiam me- am,
Eccleſi- am meam Adjuva nos De- us.
In uniſono.

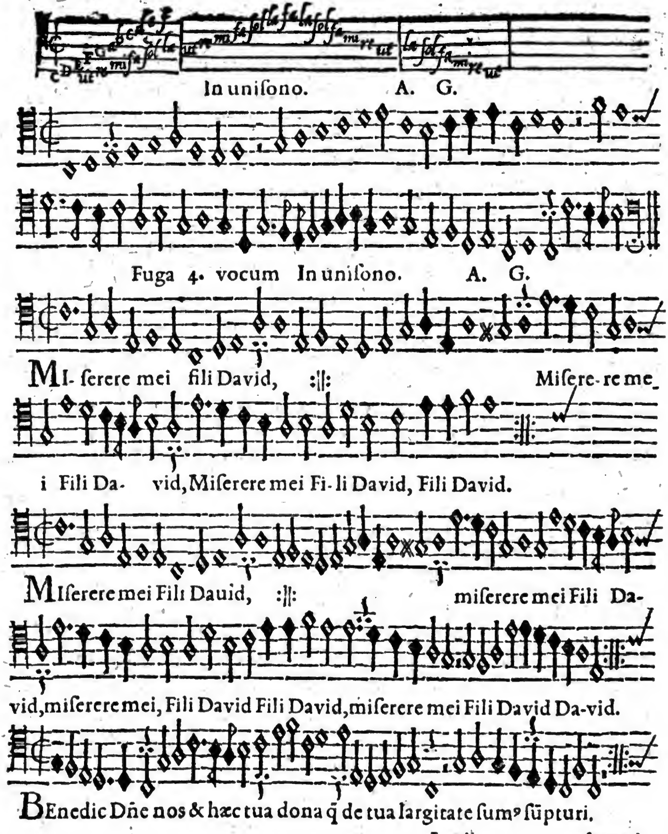
Scala Tenor b. mollis.

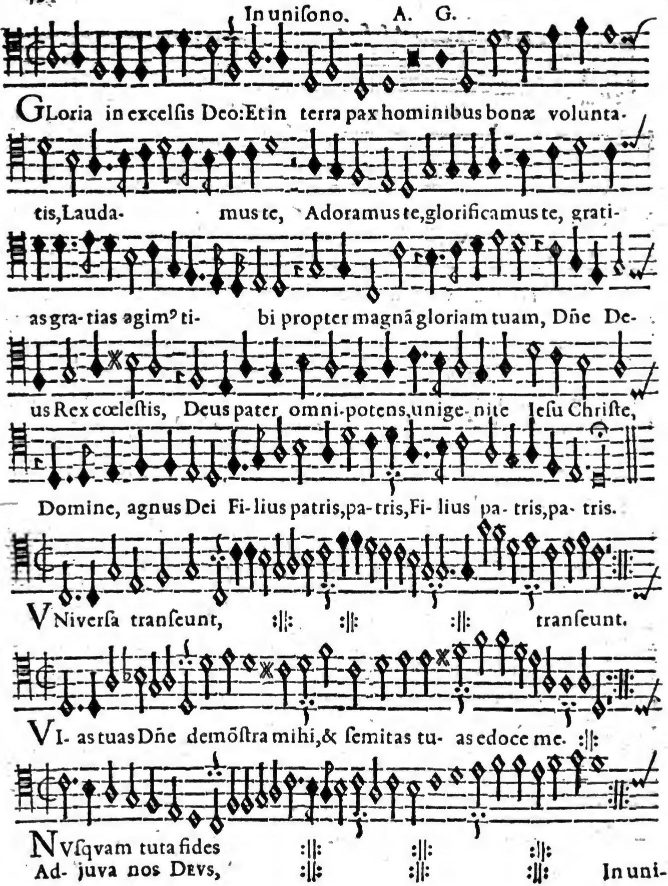


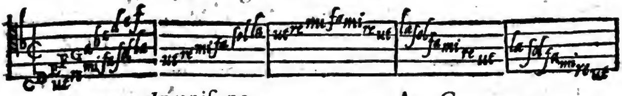


In unisono. 4. vocum. A. G.

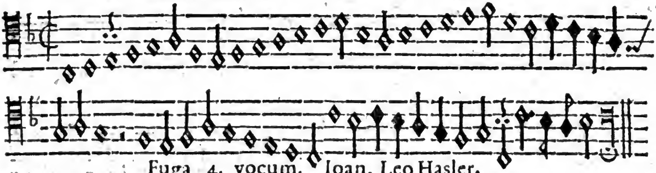



ut re mi fa sol la fa sol la fa sol la fa mi re ut
In unisono. A. G.
Fuga 4. vocum In unisono. A. G.
MI- ferere mei fili David, :||: Misere- re me_
i Fili Da- vid, Miserere mei Fi- li David, Fili David.
MIserere mei Fili Dauid, :||: miserere mei Fili Da-
vid, miserere mei, Fili David Fili David, miserere mei Fili David Da-vid.
BEnedic Dñe nos & hæc tua dona q̄ de tua largitate sum⁹ sūpturi.

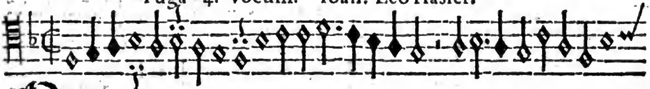

In unisono. A. G.
GLoria in excelsis Deo: Et in terra pax hominibus bonæ volunta-
tis, Lauda- mus te, Adoramus te, glorificamus te, grati-
as gra- tias agim⁹ ti- bi propter magnã gloriam tuam, Dñe De-
us Rex cœlestis, Deus pater omni- potens, unige- nite Iesu Christe,
Domine, agnus Dei Fi- lius patris, pa- tris, Fi- lius pa- tris, pa- tris.
VNiversa transeunt, :||: :||: :||: transeunt.
VI- as tuas Dñe demõstra mihi, & semitas tu- as edoce me. :||:
NVsqvam tuta fides :||: :||: :||:
Ad- juva nos DEVS, :||: :||: :||: In uni-
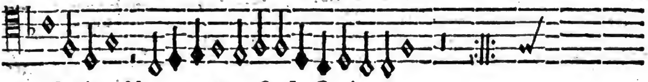


In unisono. A. G.



Fuga 4. vocum. Ioan. Leo Hasler.

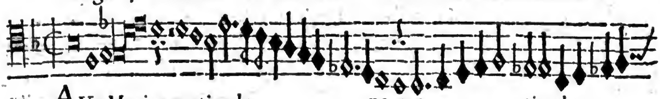


Mein vertrawen stet in Christū allein/ Mu. S. I.



C. A. M. u: S. I. C. A.

Fuga 4. vocum. In unisono. Don: Ferd: Las Infantas.

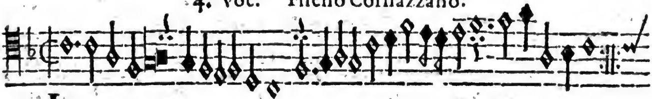


AVe Mari- a gratia ple- na gra- tia ple-

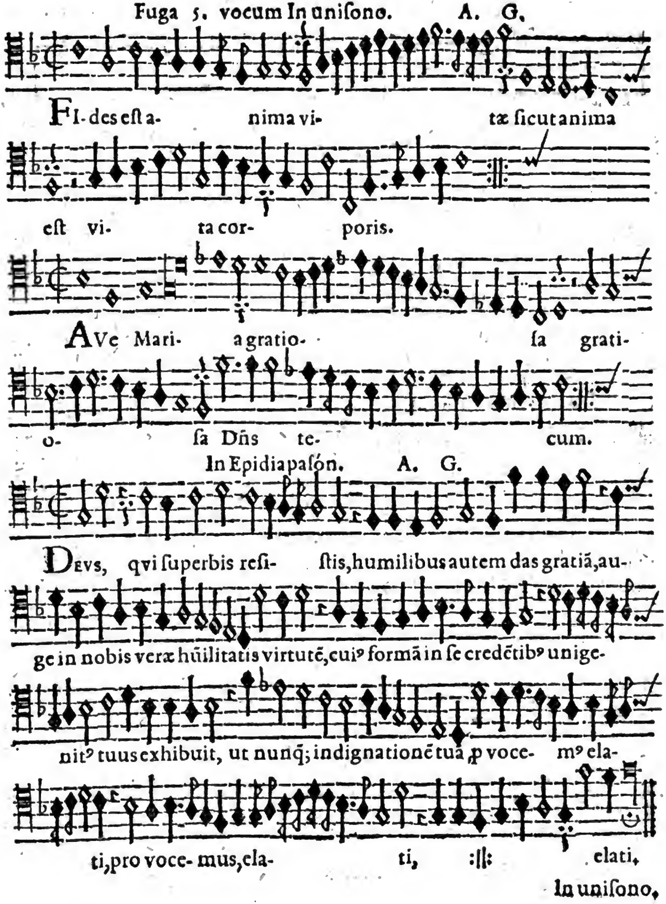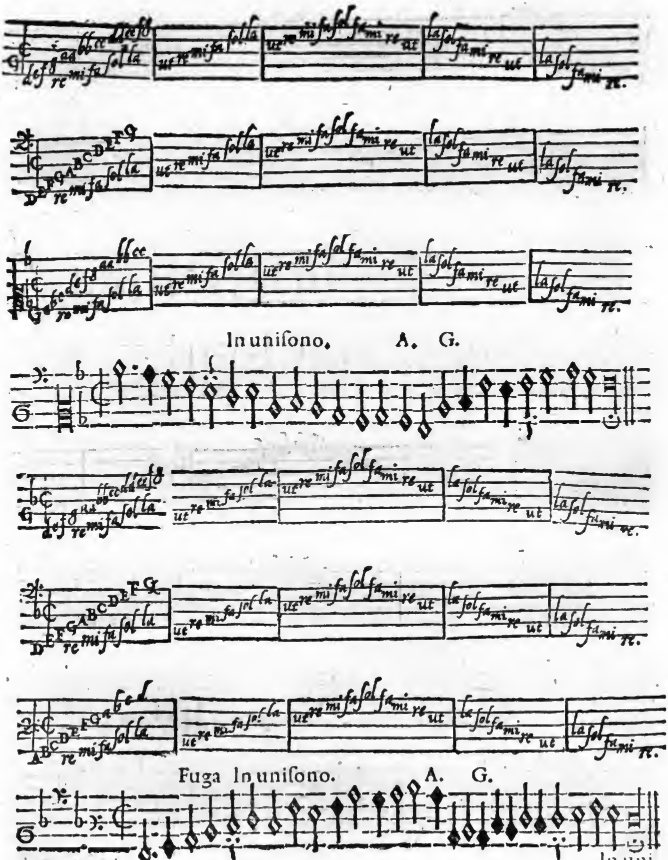


na Dn̄s te- cum.

4. voc. Fileno Cornazzano.
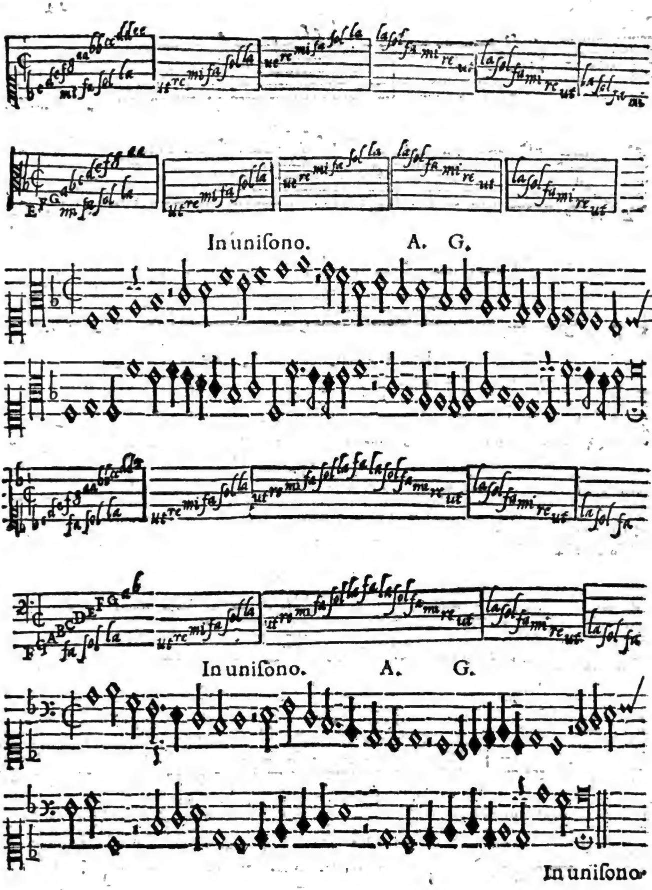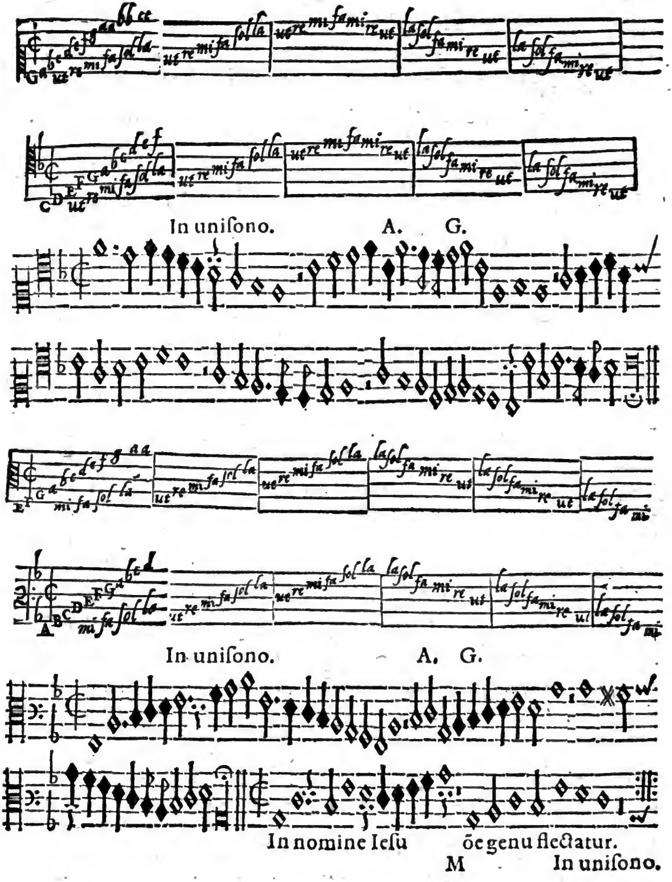


IMpia sub dul- ci melle vene- na ja- cent, venena jacent.

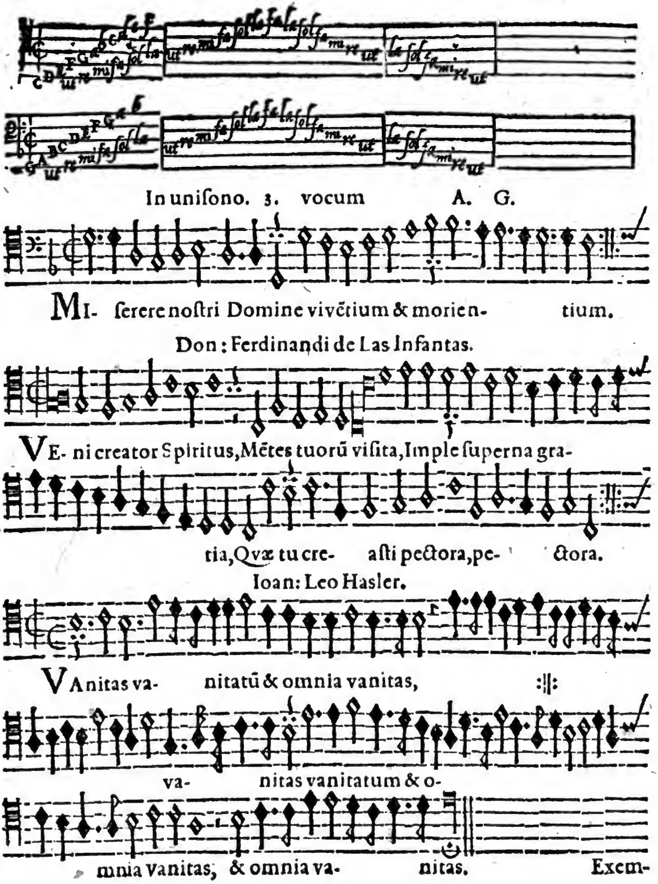

Fuga 5. vocum In unisono. A. G.
FIdes est anima vitæ sicut anima
est vita corporis.
AVe Maria gratiosa gratiosa Dñs tecum.
In Epidiapasón. A. G.
DEVS, qvi superbis resistis, humilibus autem das gratiã, auge in nobis veræ hũilitatis virtutẽ, cui⁹ formã in se credẽtib⁹ unigenit⁹ tuus exhibuit, ut nunq; indignationẽ tuã ꝑ vocemus elati, pro vocemus, elati, :||: elati.
In unisono.



In uni-

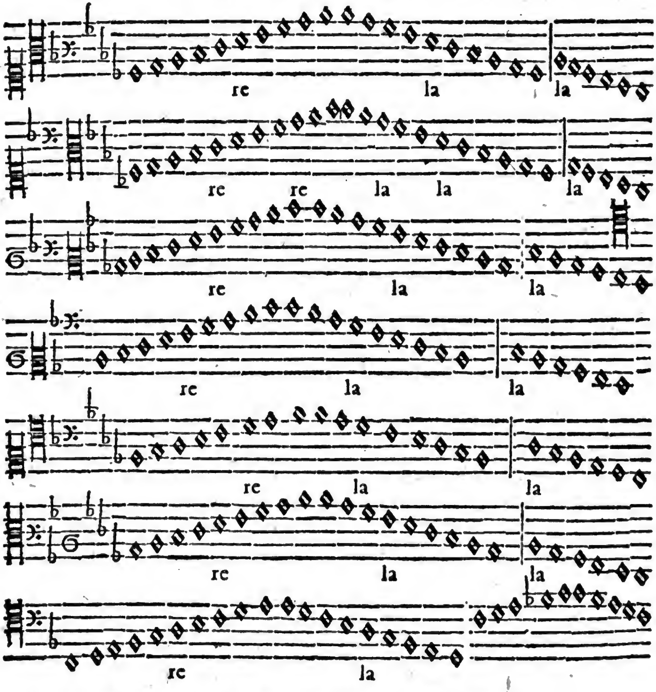

In unisono.
A.
G.
In unisono.
A.
G.
In unisono.


In unisono.
A. G.
In unisono.
A. G.
In nomine Iesu õe genu flectatur.
M
In unisono.

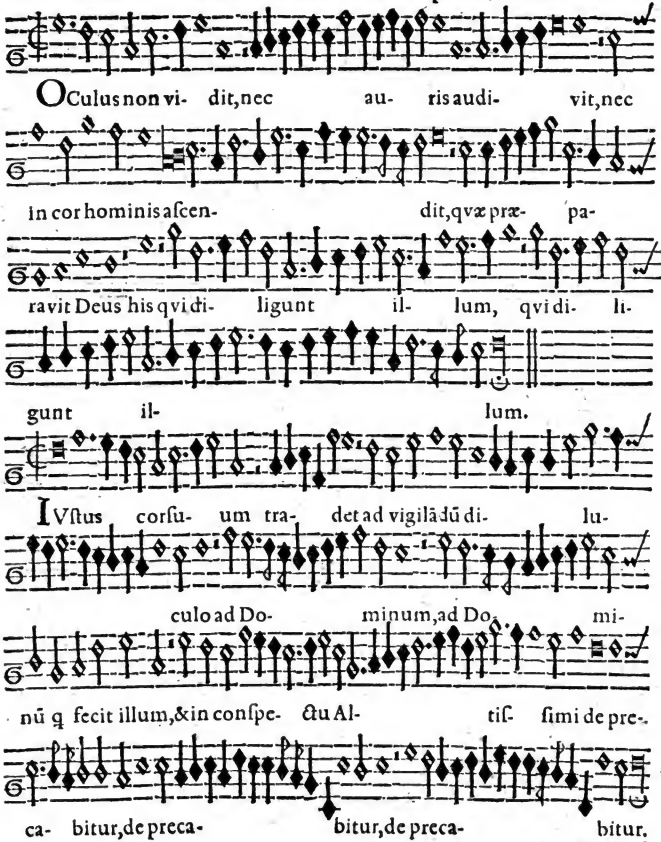

In unisono. 3. vocum A. G.
MI- serere nostri Domine vivẽtium & morien- tium.
Don: Ferdinandi de Las Infantas.
VE- ni creator Spiritus, Mẽtes tuorũ visita, Imple superna gra-
tia, Quæ tu cre- asti pectora, pe- ctora.
Ioan: Leo Hasler.
VAnitas va- nitatũ & omnia vanitas,
va- nitas vanitatum & o-
mnia vanitas, & omnia va- nitas.
Exem-

EXEMPLVM MVTATIONIS VOCVM,

per omnes Claves, aſcendendo & deſcendendo per b molle, & per ♮ qvadratum.

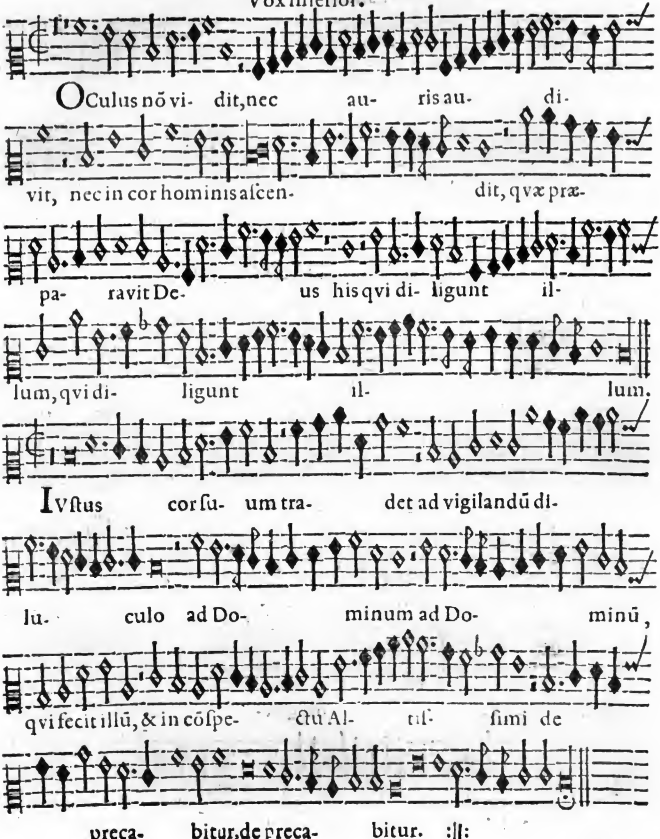


SEQVVNTVR BICINIA SACRA, IN VSVM IVventutis Scholaſticæ collecta.

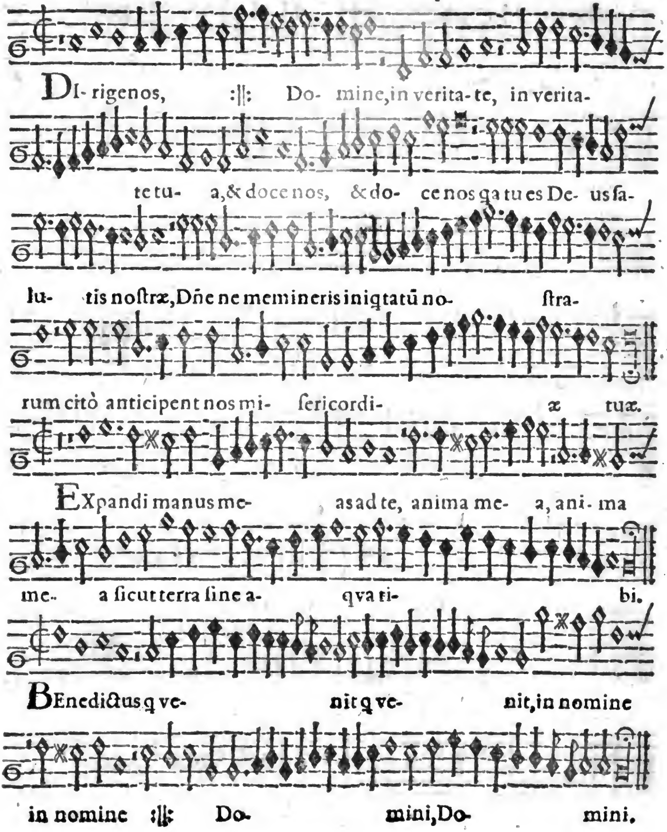

OCulus non vi- dit, nec au- ris audi- vit, nec
in cor hominis aſcen- dit, qvæ præ- pa-
ravit Deus his qvi di- ligunt il- lum, qvi di- li-
gunt il- lum.
IVſtus corſu- um tra- det ad vigilādū di- lu-
culo ad Do- minum, ad Do- mi-
nū q fecit illum, & in conſpe- ctu Al- tiſ- ſimi de pre-
ca- bitur, de preca- bitur, de preca- bitur.

Vox inf-

Vox inferior.
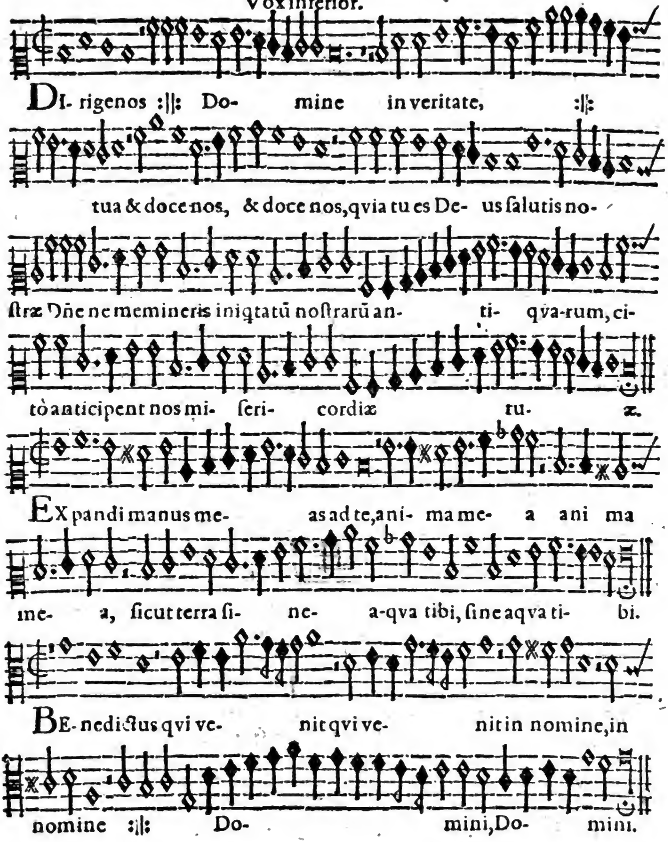


Orland.

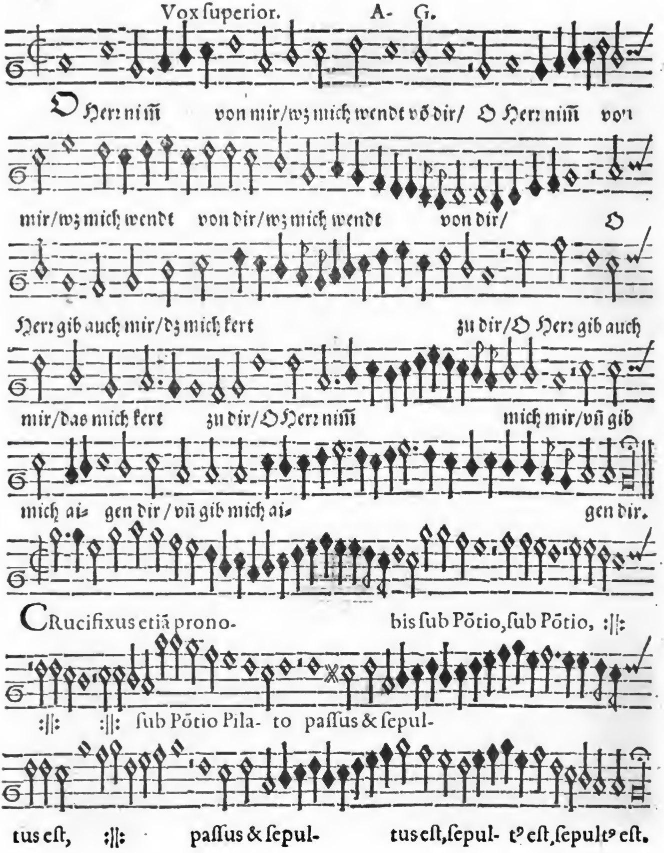

DI- rigenos, :||: Do- mine,in verita- te, in verita-
te tu- a,& doce nos, & do- ce nos q̃a tu es De- us sa-
lu- tis nostræ, Dñe ne memineris iniqtatũ no- stra-
rum citò anticipent nos mi- sericordi- æ tuæ.
EXpandi manus me- as ad te, anima me- a, ani- ma
me- a sicut terra sine a- qva ti- bi.
BEnedictus q ve- nit q ve- nit, in nomine
in nomine :||: Do- mini, Do- mini.

Vox inf.

Vox inferior.
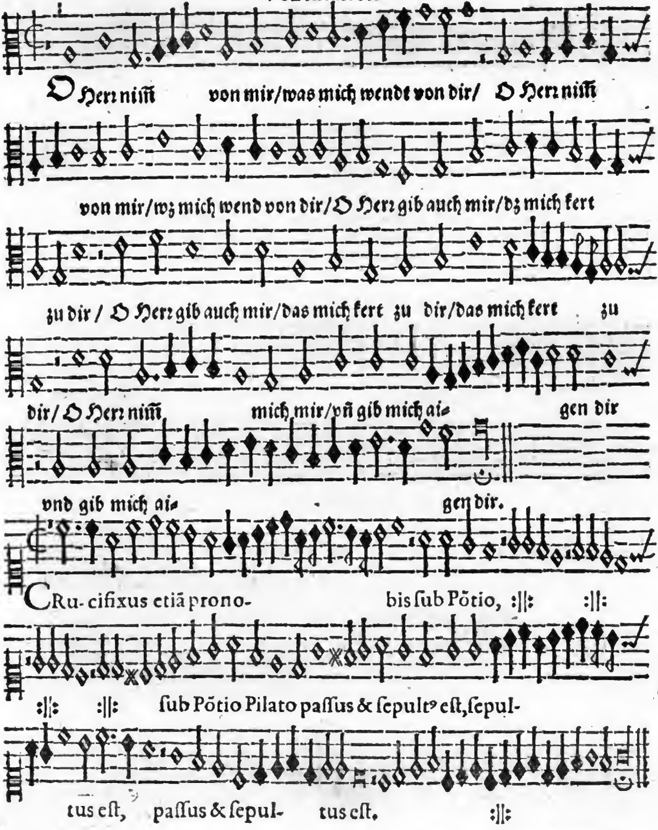


Vox ſupe.

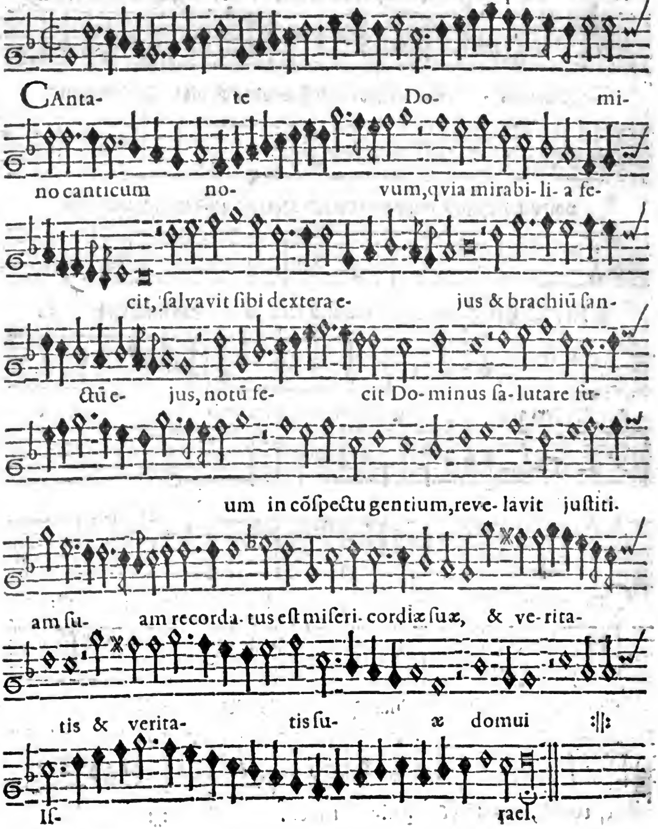

Vox ſuperior. A- G.
O Herr nim̃ von mir/ wz mich wendt võ dir/ O Herr nim̃ von
mir/ wz mich wendt von dir/ wz mich wendt von dir/ O
Herr gib auch mir/ dz mich kert zu dir/ O Herr gib auch
mir/ das mich kert zu dir/ O Herr nim̃ mich mir/ vñ gib
mich ai- gen dir/ vñ gib mich ai- gen dir.
CRucifixus etiã prono- bis ſub Põtio, ſub Põtio, :||:
:||: :||: ſub Põtio Pila- to paſſus & ſepul-
tus eſt, :||: paſſus & ſepul- tus eſt, ſepul- tꝰ eſt, ſepultꝰ eſt.

Vox infer.

Vox inferior.

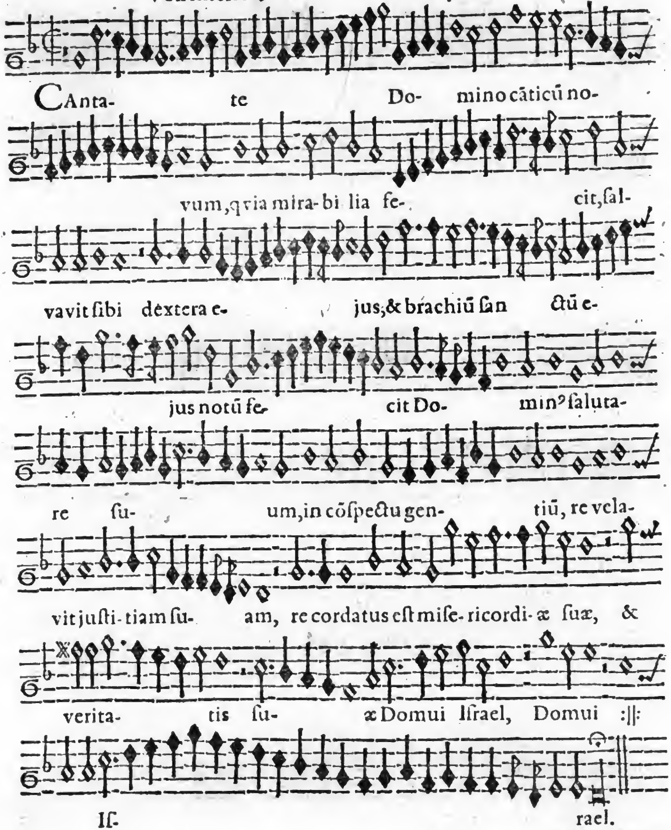


Ex Orlandi di Lassus. 5. voc. in duas redactum. Prima pars. A. G.

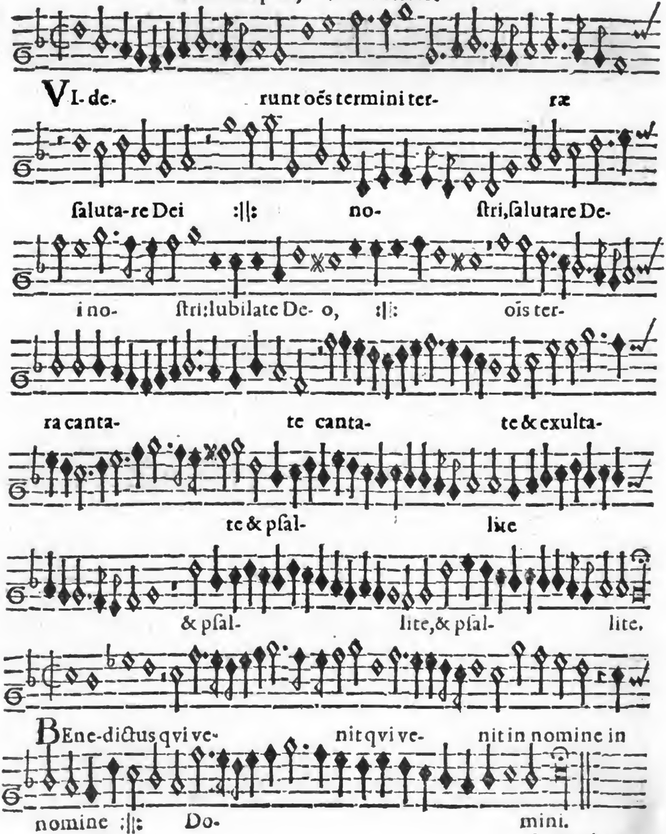


Vox inferior.

Vox inferior. Prima pars.
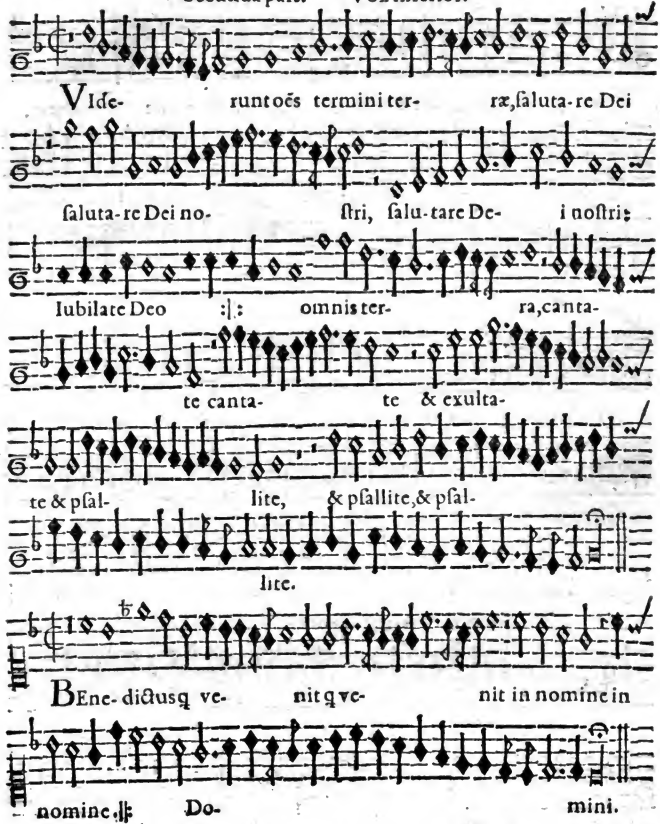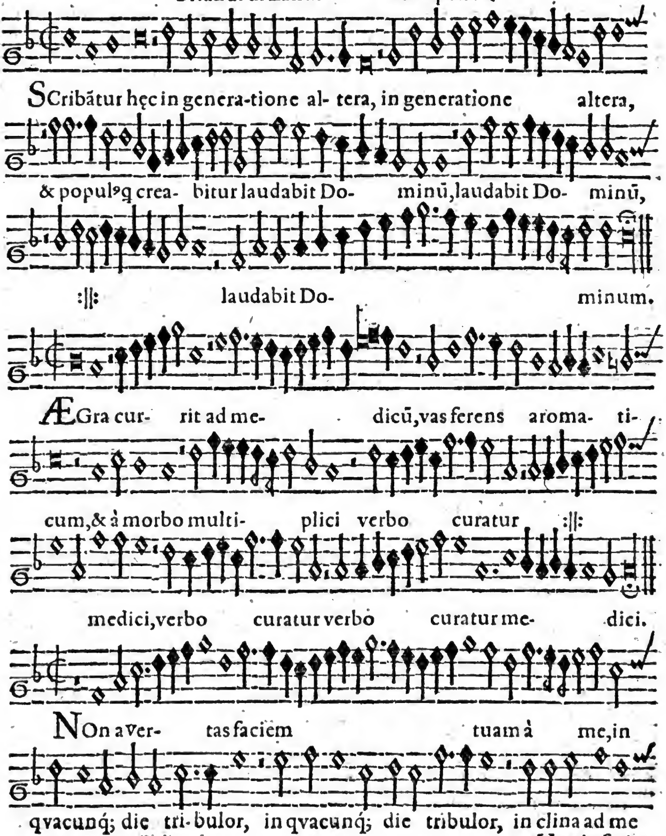


Secunda pars, Vox inferior.



Secunda pars
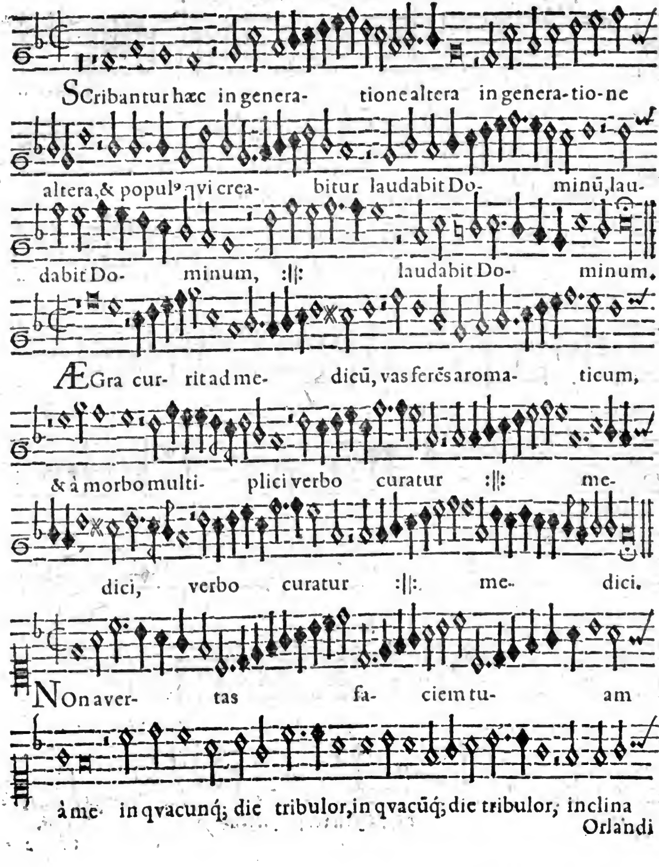
Secunda pars. Vox inferior.



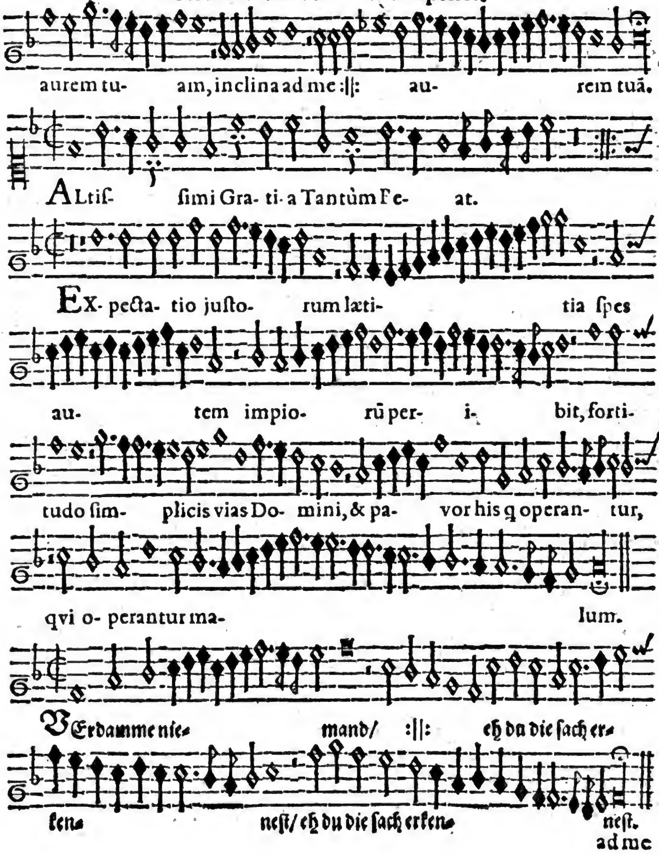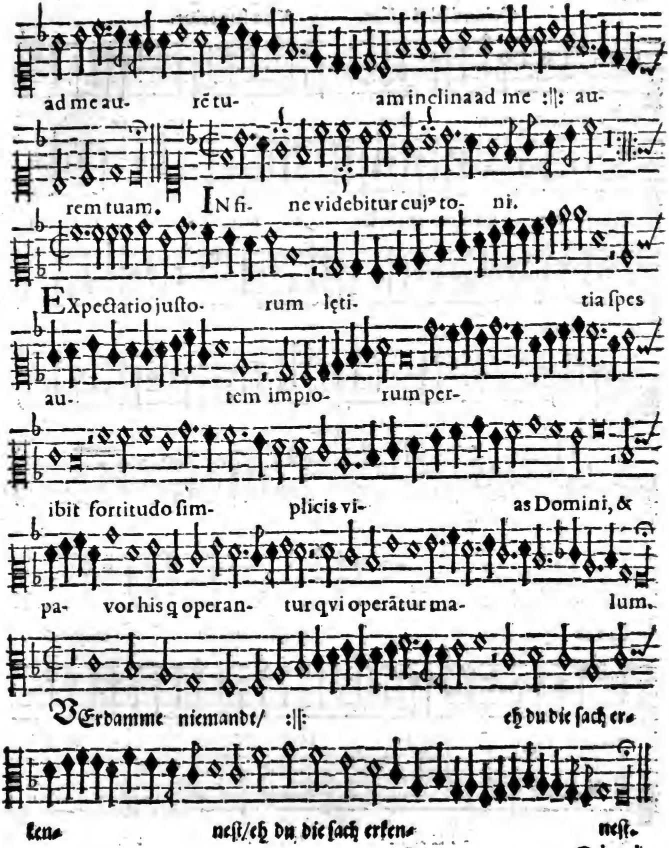


Vox inferior

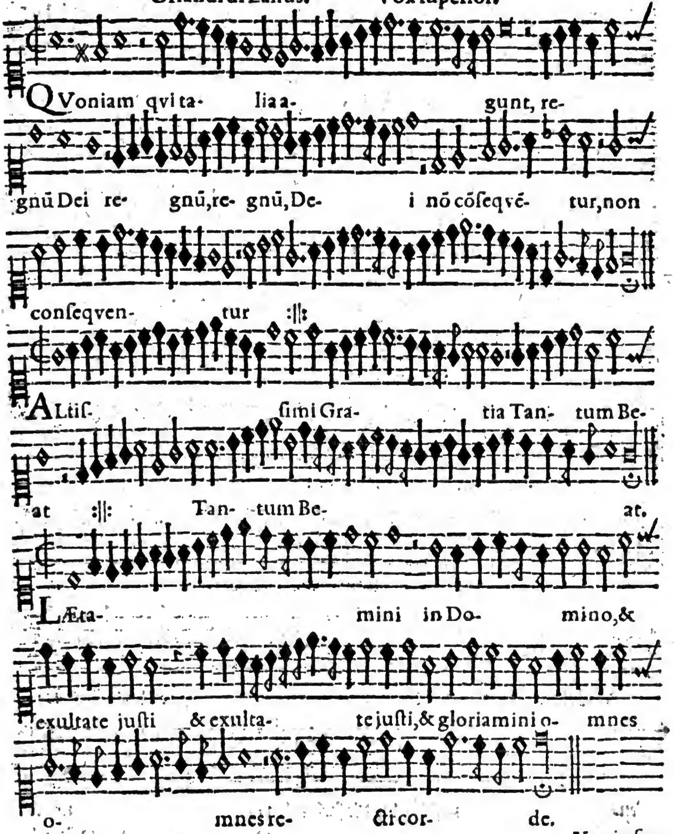
Vox inferior.



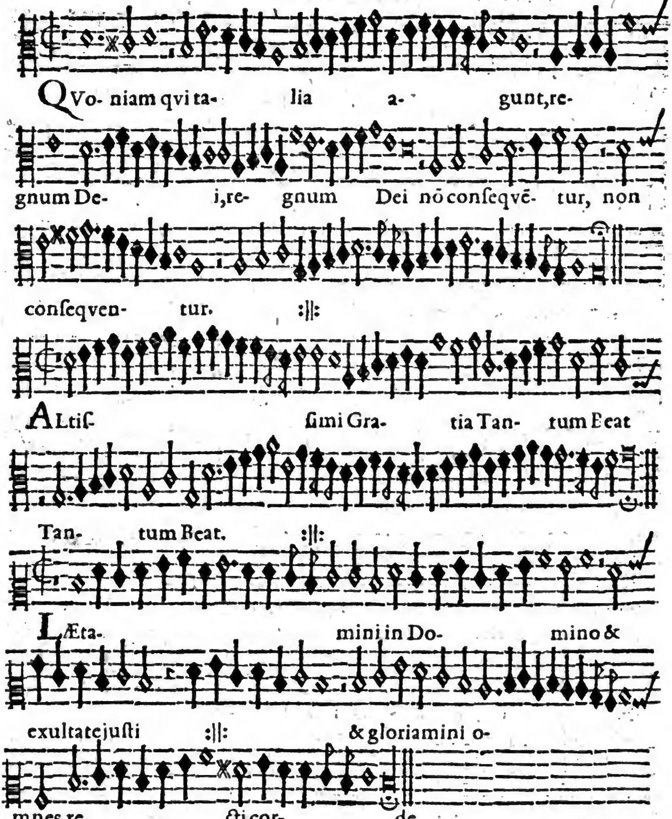
Orlandi

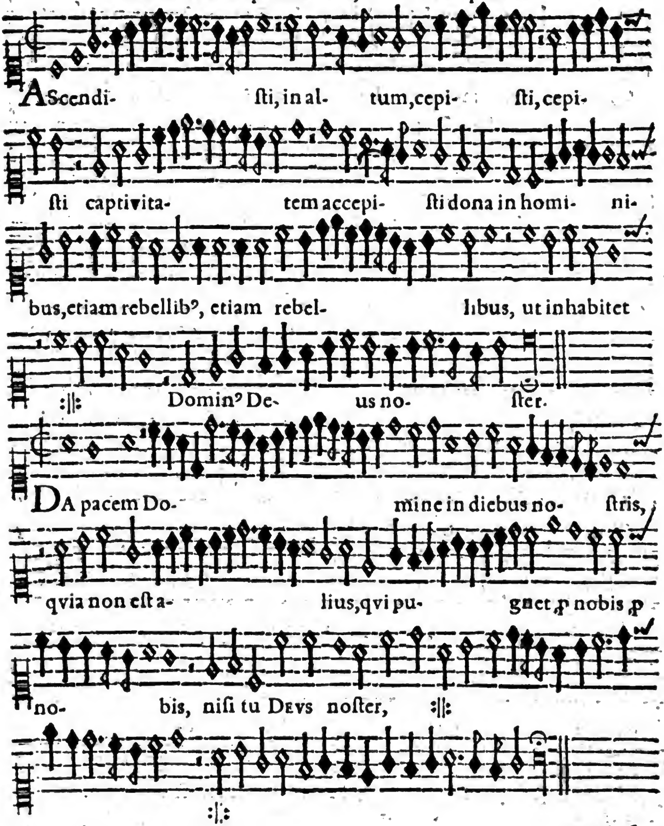

aurem tu- am, inclina ad me :||: au- rem tuã.
ALtis- simi Gra- ti- a Tantùm Fe- at.
EX- pecta- tio justo- rum læti- tia spes
au- tem impio- rũ per- i- bit, forti-
tudo sim- plicis vias Do- mini, & pa- vor his q operan- tur,
qvi o- perantur ma- lum.
Verdamme nie- mand/ :||: eh du die sach er-
ken- nest/ eh du die sach erken- nest.
ad me


ad me au- rē tu- am inclina ad me :||: au-
rem tuam. IN fi- ne videbitur cujꝰ to- ni.
EXpectatio justo- rum læti- tia ſpes
au- tem impio- rum per-
ibit fortitudo ſim- plicis vi- as Domini, &
pa- vor his q operan- tur qvi operātur ma- lum.
VErdamme niemandt/ :||: eh du die ſach er-
ken- neſt/eh du die ſach erken- neſt.
Orland.


QVoniam qvi ta- lia a- gunt, re-
gnū Dei re- gnū, re- gnū, De- i nō cōseqvē- tur, non
conseqven- tur :||:
ALtis- simi Gra- tia Tan- tum Be-
at :||: Tan- tum Be- at.
LÆta- mini in Do- mino, &
exultate justi & exulta- te justi, & gloriamini o- mnes
o- mnes re- ctí cor- de.

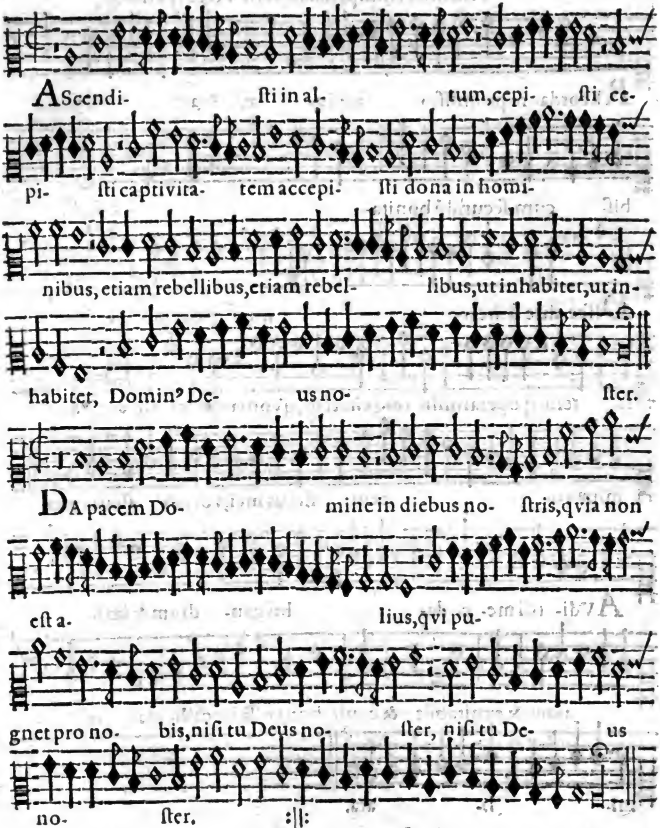
Vox infer.


QVo- niam qvi ta- lia a- gunt, re-
gnum De- i, re- gnum Dei nō conſeqvē- tur, non
conſeqven- tur. :||:
ALtiſ- ſimi Gra- tia Tan- tum Beat
Tan- tum Beat. :||:
LÆta- mini in Do- mino &
exultate juſti :||: & gloriamini o-
mnes, re- cti cor- de.

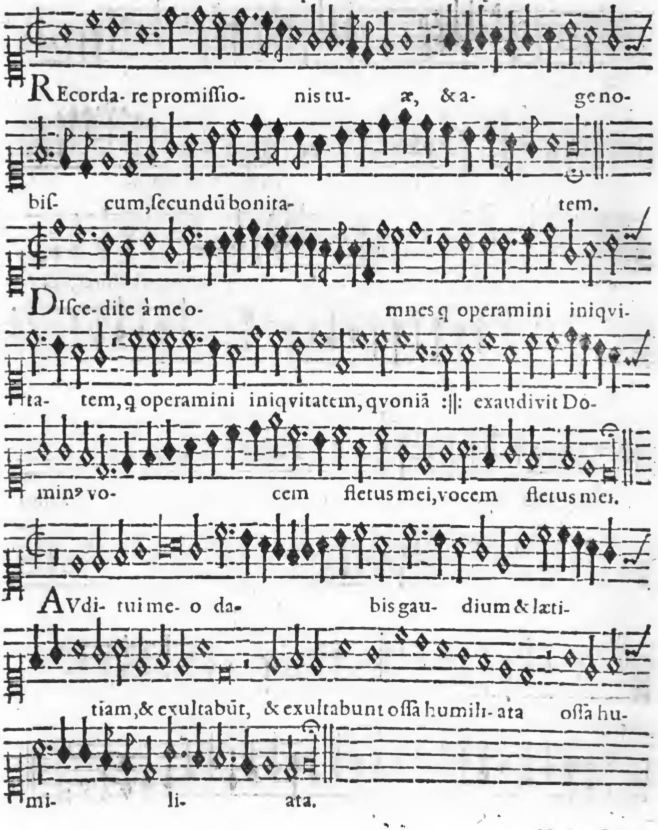

Ascendi- sti, in al- tum, cepi- sti, cepi-
sti captivita- tem accepi- sti dona in homi- ni-
bus, etiam rebellib⁹, etiam rebel- libus, ut inhabitet
:||: Domin⁹ De- us no- ster.
Da pacem Do- mine in diebus no- stris,
qvia non est a- lius, qvi pu- gnet ꝑ nobis ꝑ
no- bis, nisi tu Devs noster, :||:
:||:

Vox infer.

Vox inferior.
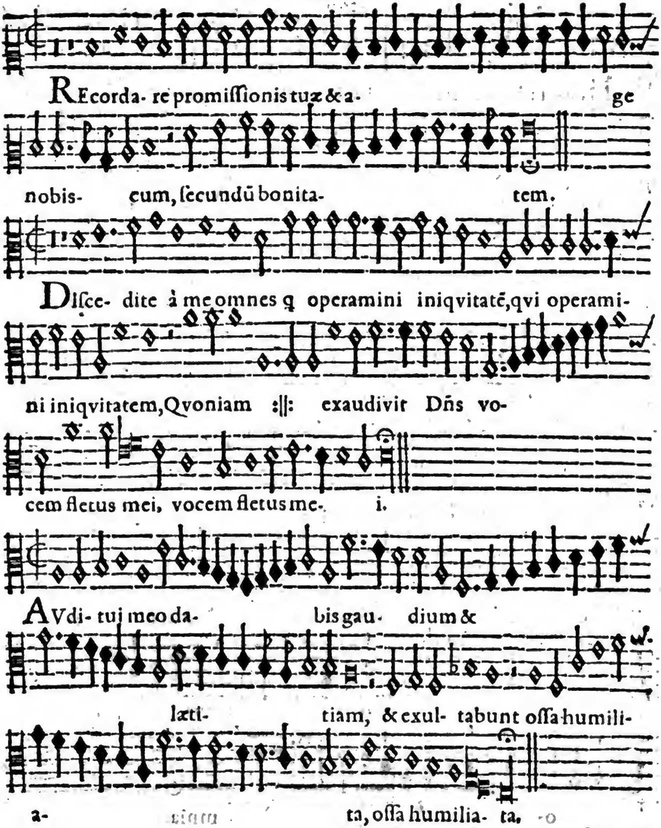


Adamus Gumpelzhaimer. Vox ſuperior.

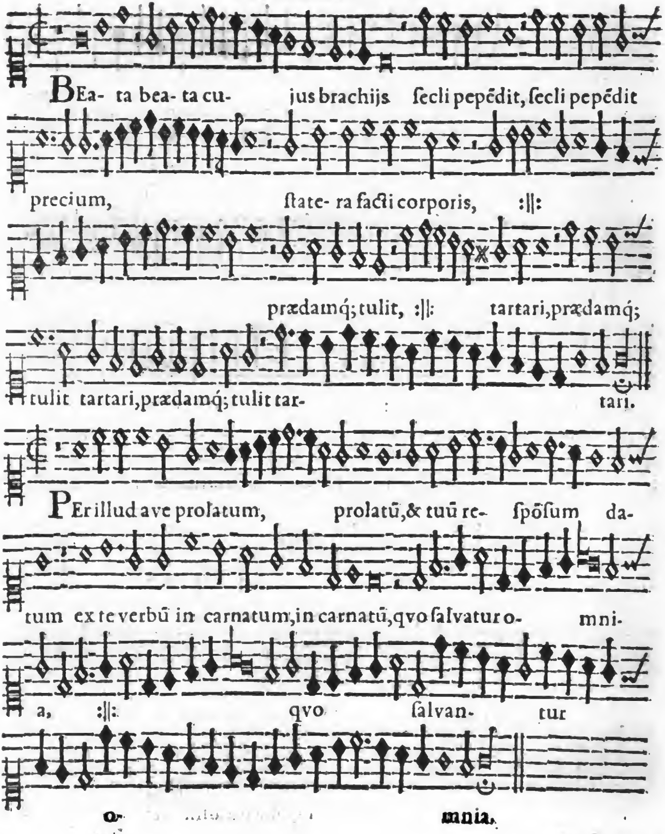


Vox inferior

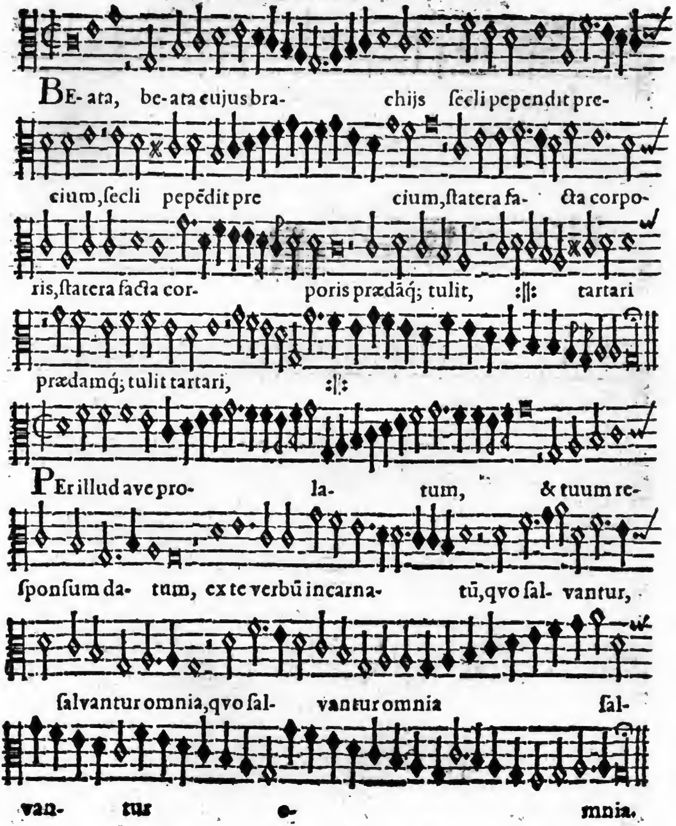
Vox inferior.
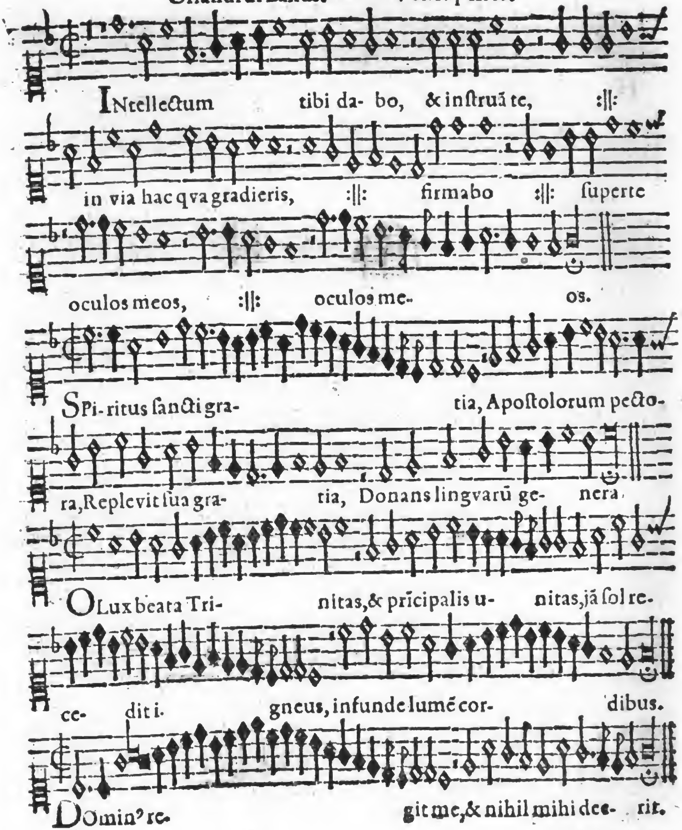


Vox ſuperior


BEa- ta bea- ta cu- jus brachijs ſecli pepēdit, ſecli pepēdit
precium, ſtate- ra facti corporis, :||:
prædamq; tulit, :||: tartari,prædamq;
tulit tartari,prædamq; tulit tar- tari.
PEr illud ave prolatum, prolatū,& tuū re- ſpōſum da-
tum ex te verbū in carnatum,in carnatū,qvo ſalvatur o- mni-
a, :||: qvo ſalvan- tur
o- mnia.
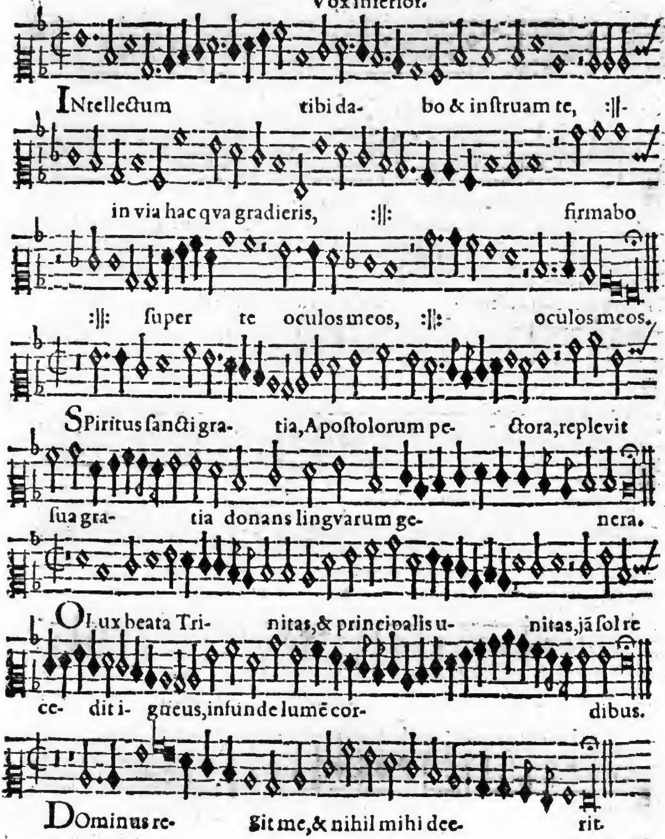
Vox infer.


Beata, be-ata cujus bra- chijs ſecli pependit pre-
cium, ſecli pepēdit pre cium, ſtatera fa- cta corpo-
ris, ſtatera facta cor- poris prædāq; tulit, :||: tartari
prædamq; tulit tartari, :||:
Per illud ave pro- la- tum, & tuum re-
ſponſum da- tum, ex te verbū incarna- tū, qvo ſal- vantur,
ſalvantur omnia, qvo ſal- vantur omnia ſal-
van- tur o- mnia.
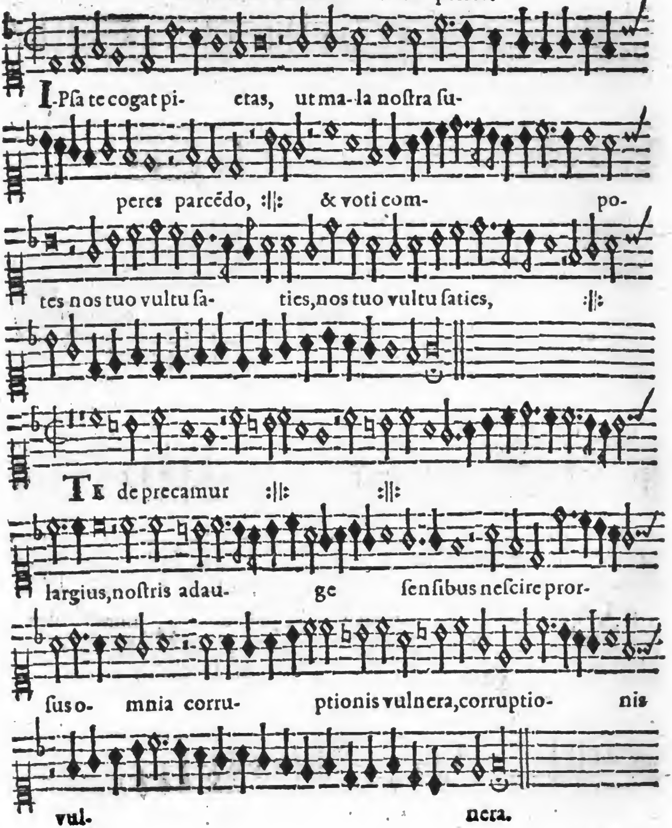


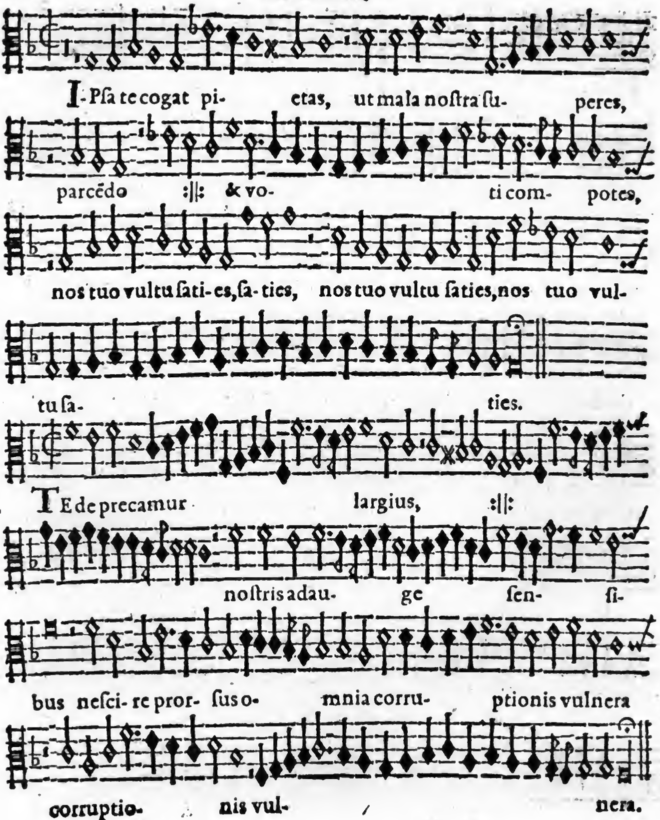
Vox inferior

Vox inferior.
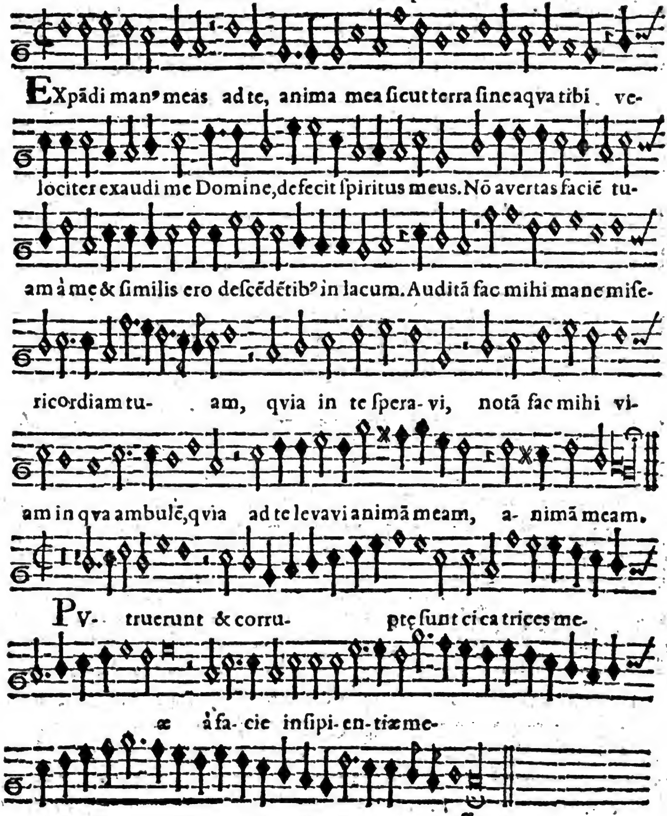


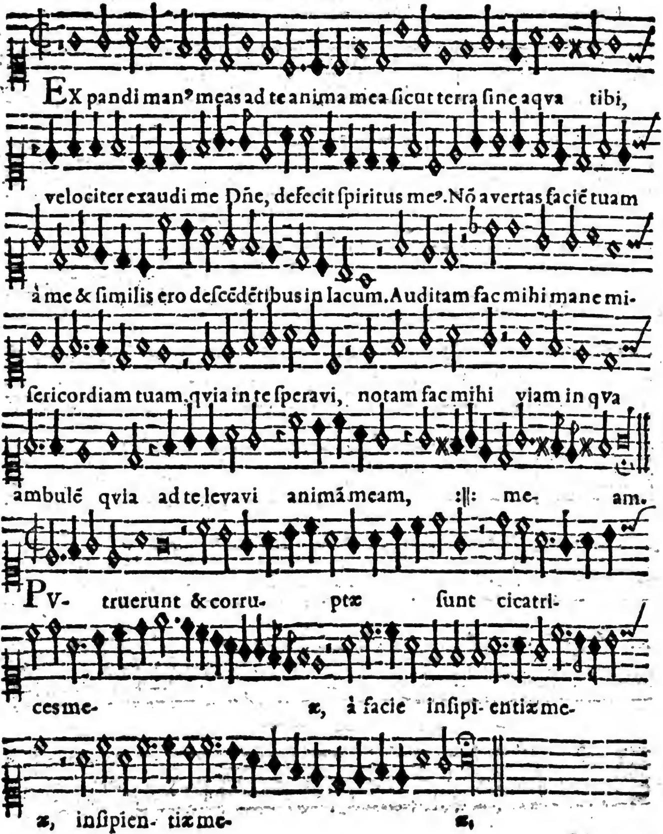
Orlandi


I-Psa te cogat pi- etas, ut ma-la nostra su-
peres parcēdo, :||: & voti com- po-
tes nos tuo vultu sa- ties, nos tuo vultu saties, :||:
Te deprecamur :||: :||:
largius, nostris adau- ge sensibus nescire pror-
sus o- mnia corru- ptionis vulnera, corruptio- nis
vul- nera.

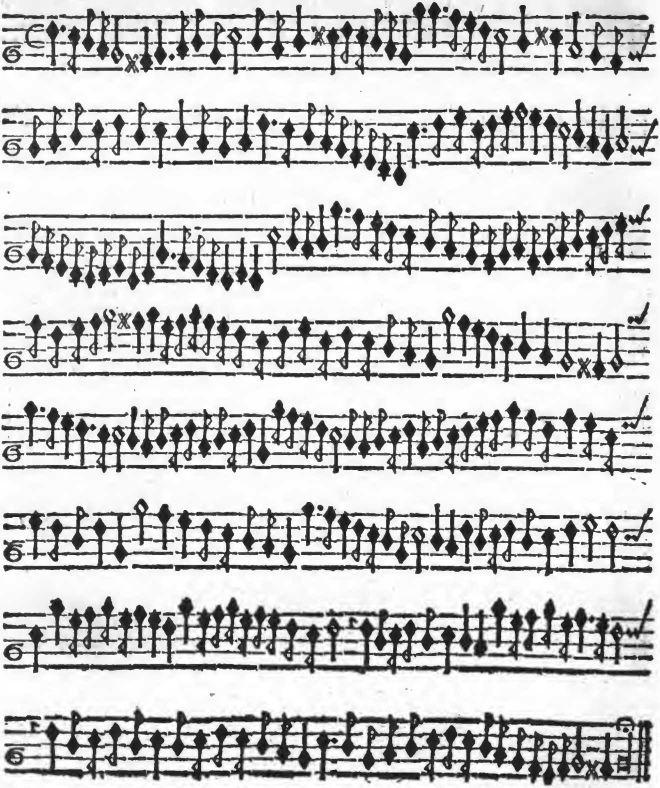

IPsa te cogat pietas, ut mala nostra superes,
parcēdo :||: & voti compotes,
nos tuo vultu sati- es, sa- ties, nos tuo vultu saties, nos tuo vul-
tu sa- ties.
TE deprecamur largius, :||:
nostris adauge sensi-
bus nesci- re pror- sus o- mnia corru- ptionis vulnera
corruptio- nis vul- nera.

Iacob: Reineri. Vox ſuperior.

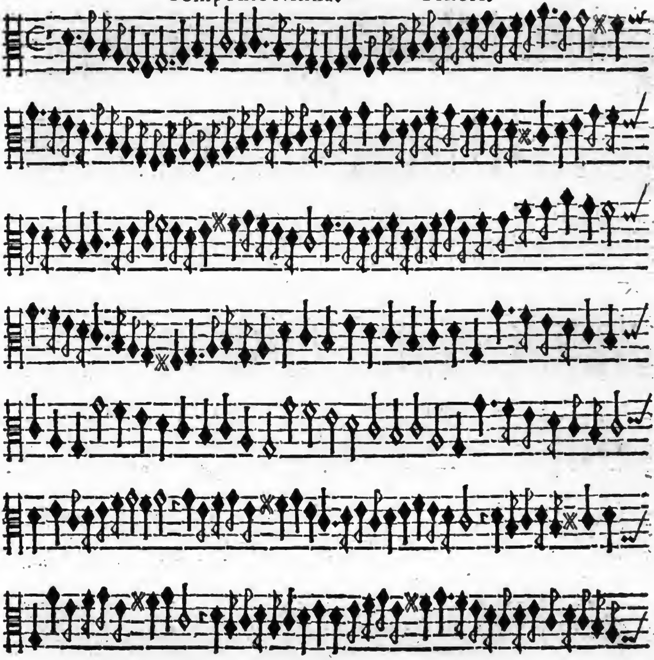



Ex pandi man⁹ meas ad te anima mea ſicut terra ſine aqva tibi,
velociter exaudi me Dñe, defecit ſpiritus me⁹. Nõ avertas faciẽ tuam
à me & ſimilis ero deſcẽdẽtibus in lacum. Auditam fac mihi mane mi-
ſericordiam tuam, qvia in te ſperavi, notam fac mihi viam in qva
ambulẽ qvia ad te levavi animã meam, :||: me- am.
Pv- truerunt & corru- ptæ ſunt cicatri-
ces me- æ, à facie inſipi- entiæ me-
æ, inſipien- tiæ me- æ,

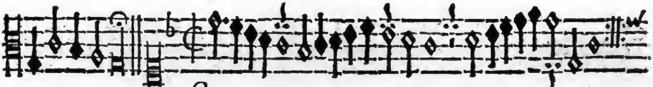
Canto. Vox superior.



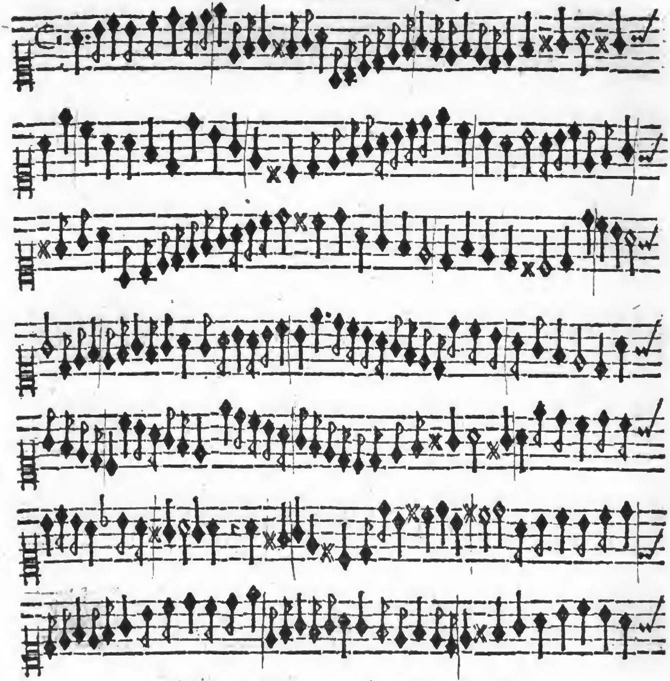
Pomponio Nenna. Tenore.



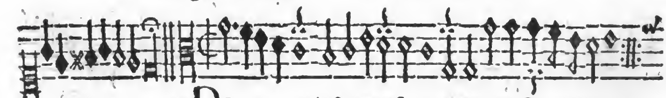
Fuga 5. vocum. A. G. T. B.



Canto. Gio: Pietro Gallo.



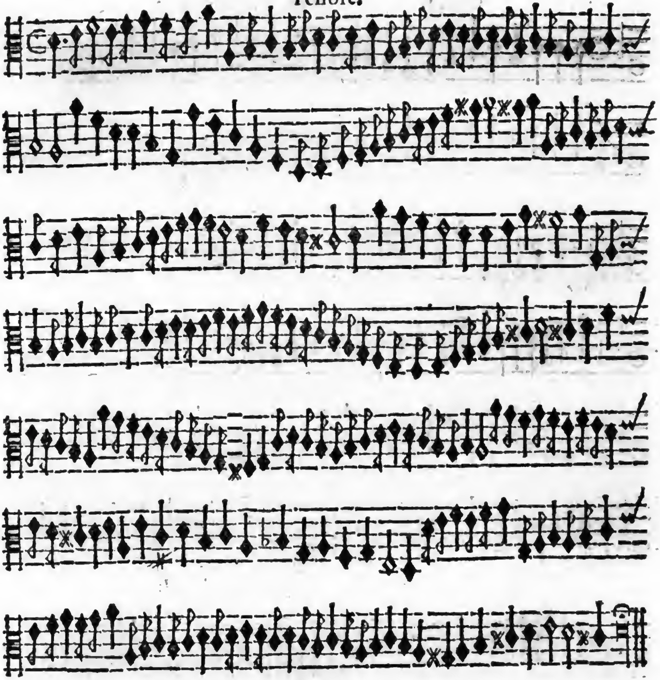
Fuga 5. voc: A. G. T. B.



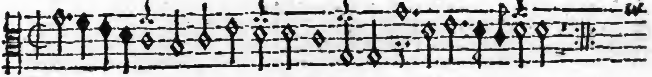
Do min⁹ protector me⁹, protector meus.

Tenore.

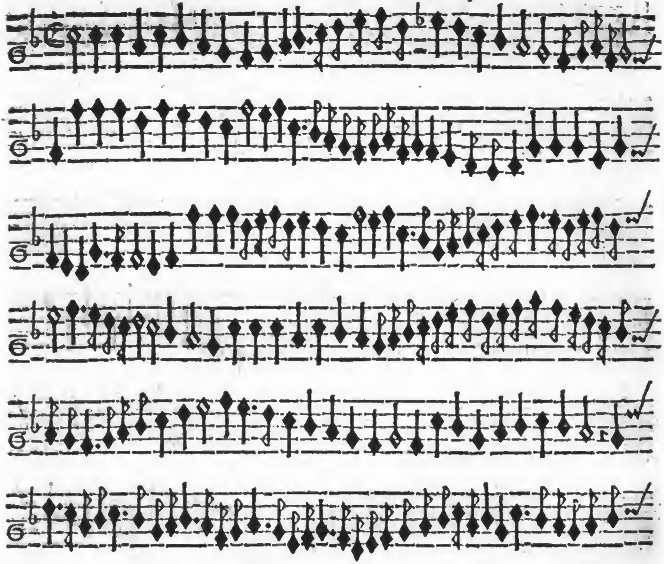
Tenore.



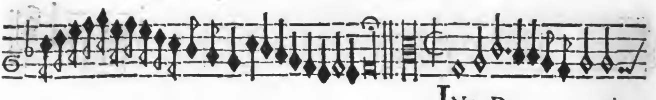
Fuga 6. voc: A. G. T. B.



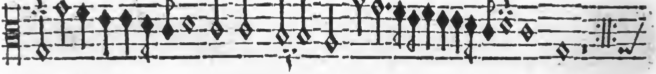
Canto Giovanni de Antiqvis.



Fuga 4. voc: A. G. T. B.



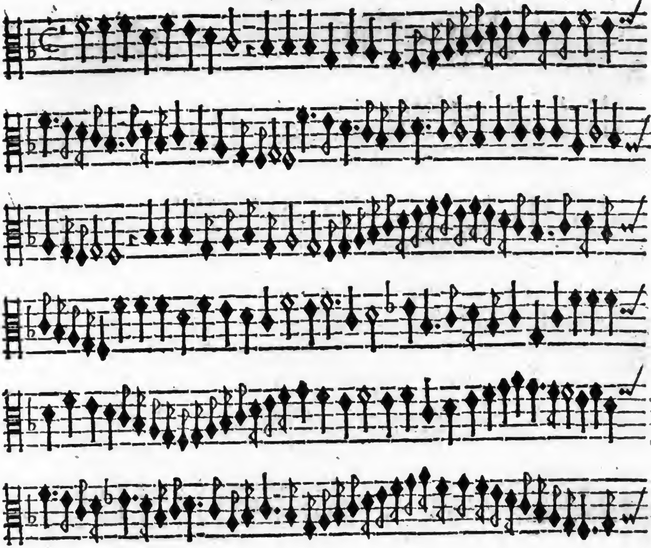
IN te Do- mi-
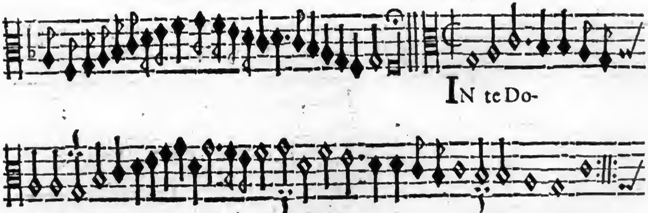


ne ſpera- vi non cõfundar in æ- ternum.

Tenore.

Tenore.

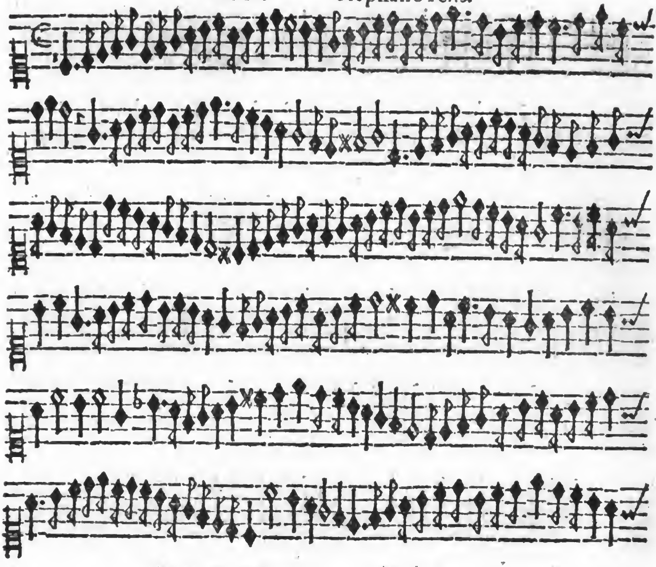


Fuga 4. voc: A. G. T. B.

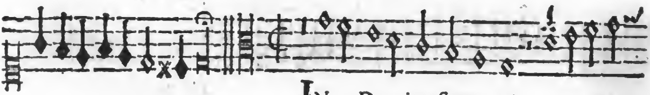


Canto.

Canto. Stephano Felis.



Fuga 6. vocum. Coniun-



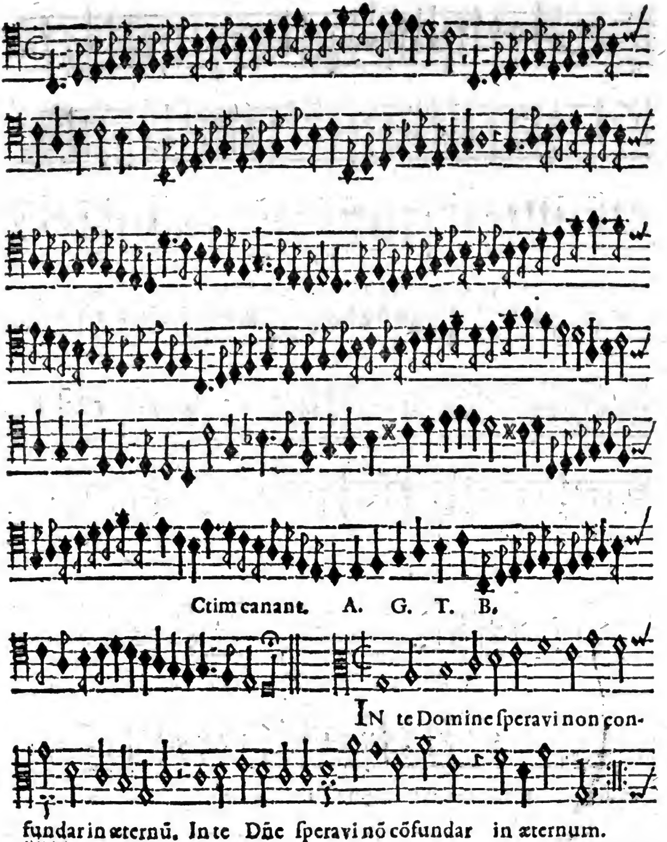
IN te Domine spera- vi



nō cōfundar in æternū, nō cōfundar in æternū, in æternum.
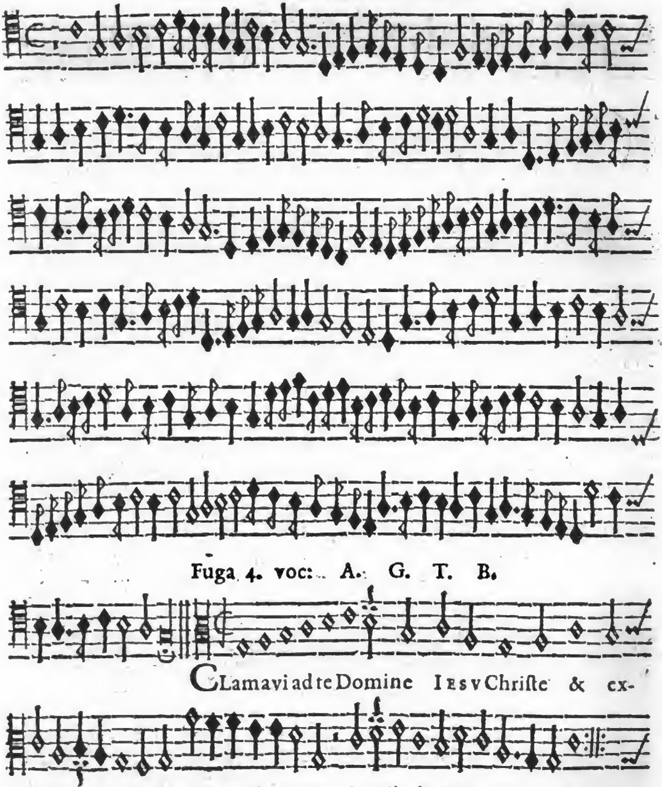
Tenore.

Tenore.

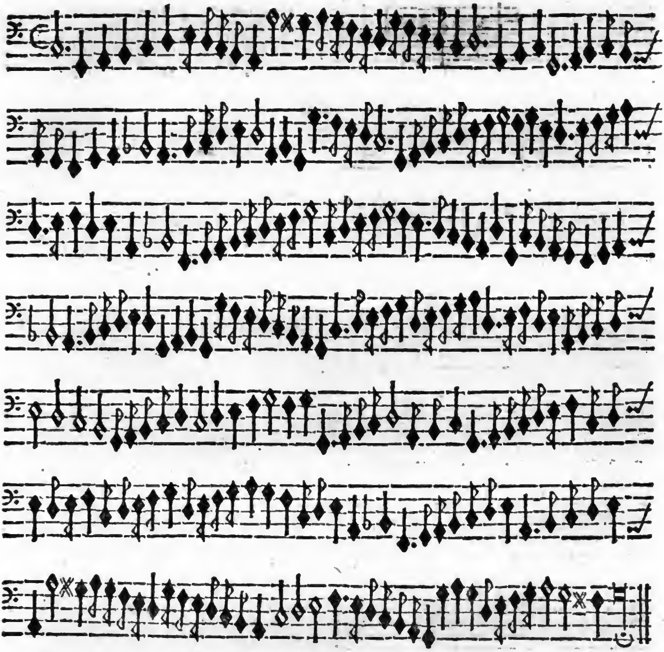


Tenore.

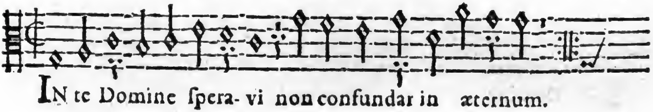
Tenore. Cola Vincenzo Fanelli.



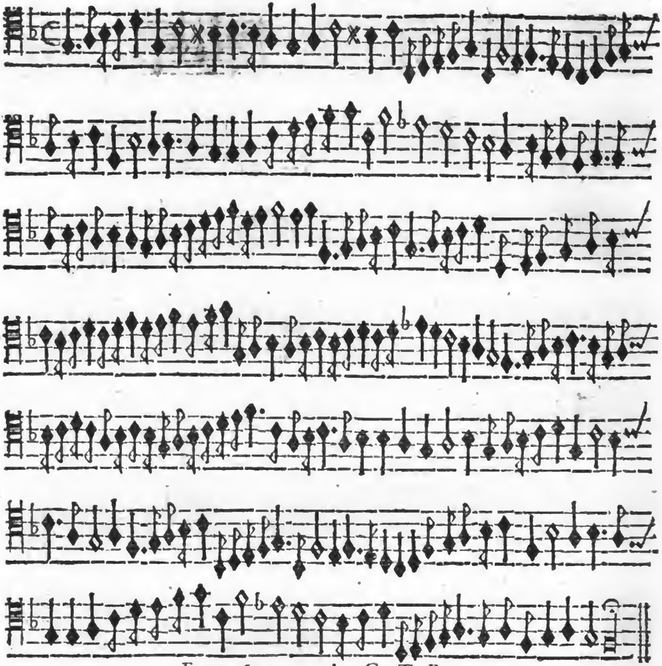
Basso



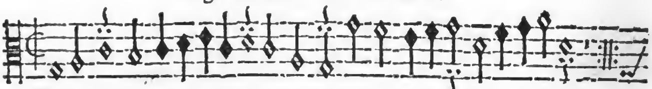
Fuga 6. vocum. A. G. T. B.



Tenore D' Incerto.



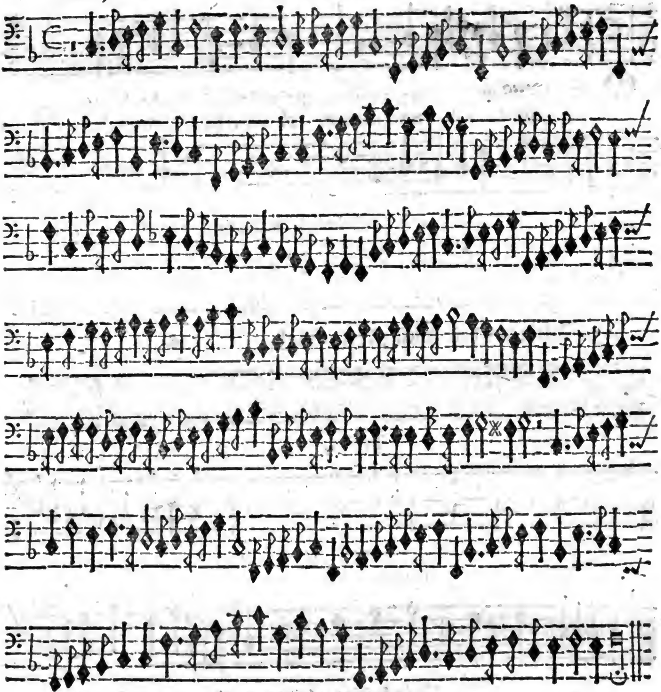
Fuga 6. voc. A. G. T. B.



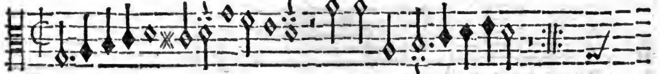
IN te Domine speravi nõ cõfundar in æternũ, in æternum.

Basso
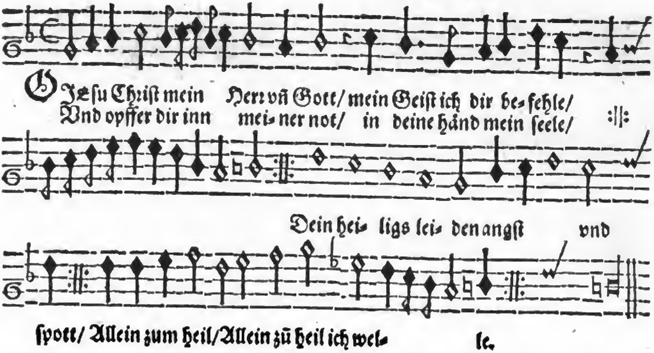
Basso, D' Incerto.
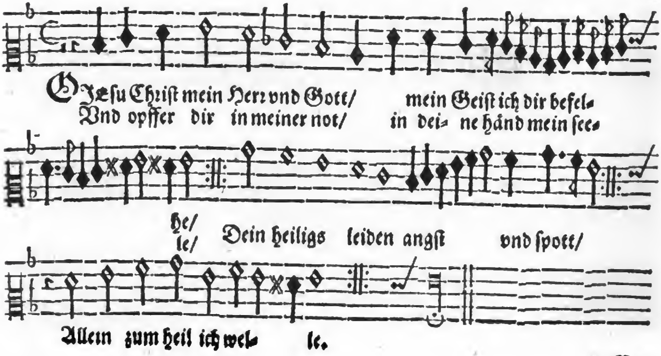


Fuga 4 voc. A. G. T. B.
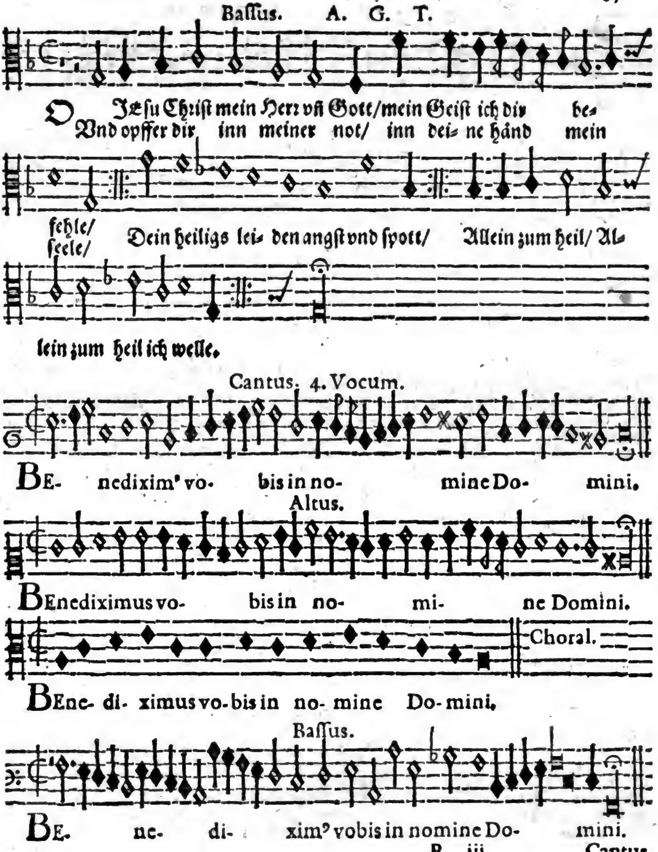


Cantus. 3. Vocum. Spes mea Christus.
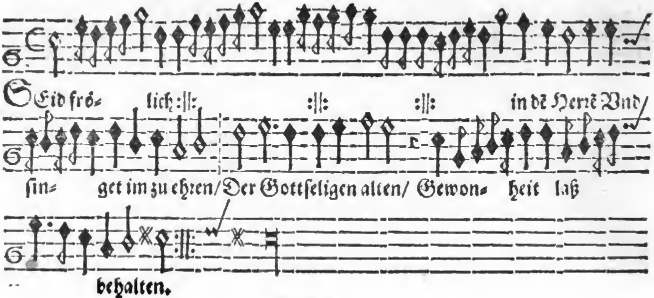


Tenor.
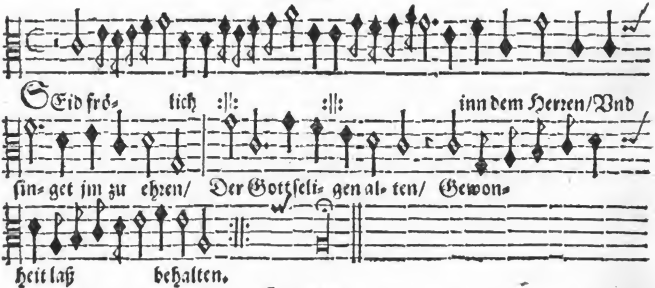


Bassus.


Bassus. A. G. T.
O Jesu Christ mein Herr vñ Gott/ mein Geist ich dir be-
Vnd opffer dir inn meiner not/ inn dei- ne händ mein
fehle/
seele/
Dein heiligs lei- den angst vnd spott/ Allein zum heil/ Al-
lein zum heil ich welle.
Cantus. 4. Vocum.
BEnedixim' vo- bis in no- mine Do- mini.
Altus.
BEnediximus vo- bis in no- mi- ne Domini.
Choral.
BEne- di- ximus vo- bis in no- mine Do- mini.
Bassus.
BE- ne- di- xim⁹ vobis in nomine Do- mini.
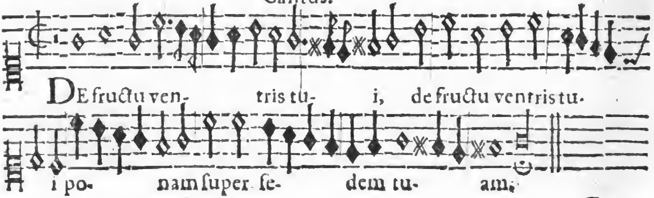
Cantus 3. Vocum. A. G. T. B.
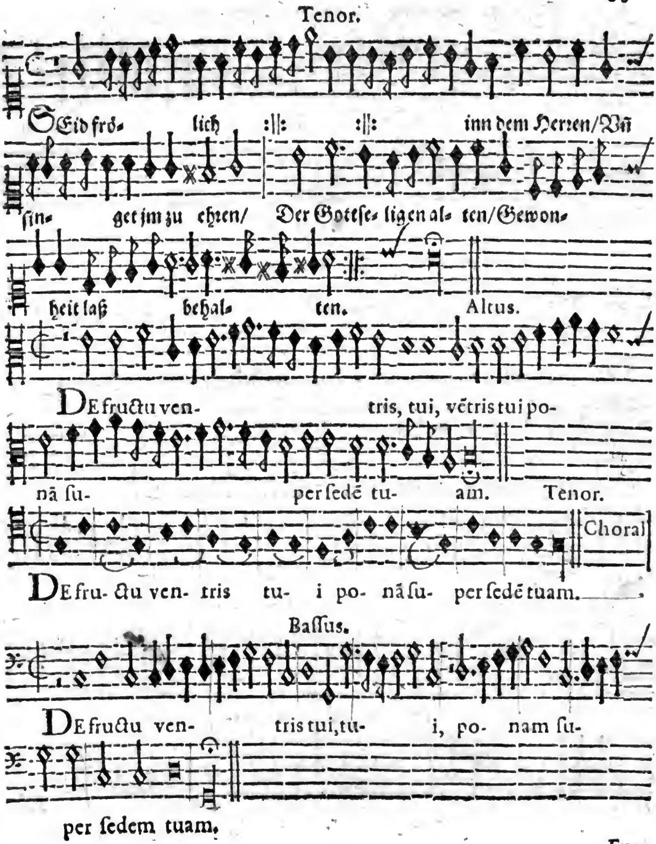


Bassus.



Cantus.

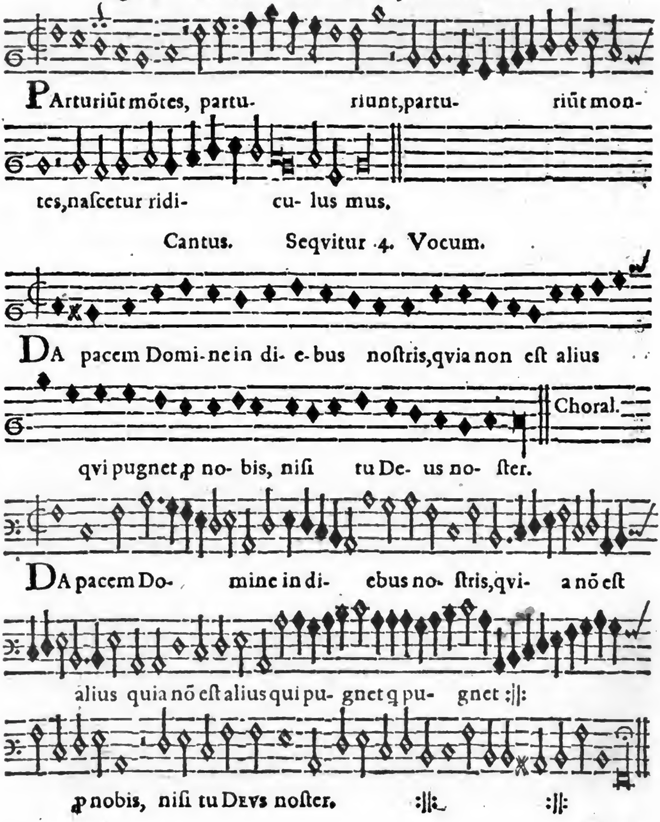


Tenor.

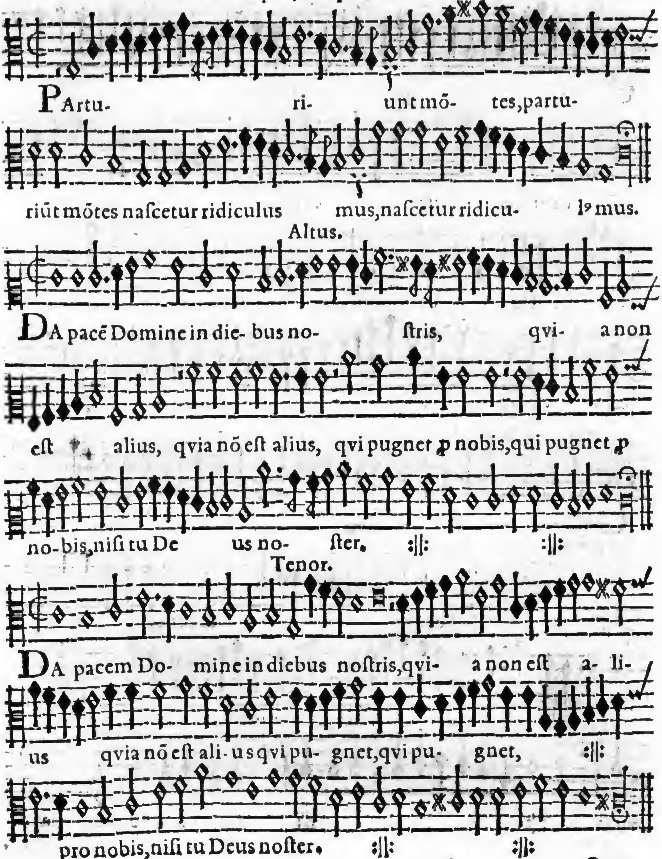

Tenor.
SEid frö- lich :||: :||: inn dem Hertzen/ Vñ
sin- get jm zu ehren/ Der Gottse- ligen al- ten/ Gewon-
heit laß behal- ten.
Altus.
DE fructu ven- tris, tui, vētris tui po-
nā su- per sedē tu- am.
Tenor.
Choral
DE fru- ctu ven- tris tu- i po- nā su- per sedē tuam.
Bassus.
DE fructu ven- tris tui, tu- i, po- nam su-
per sedem tuam.

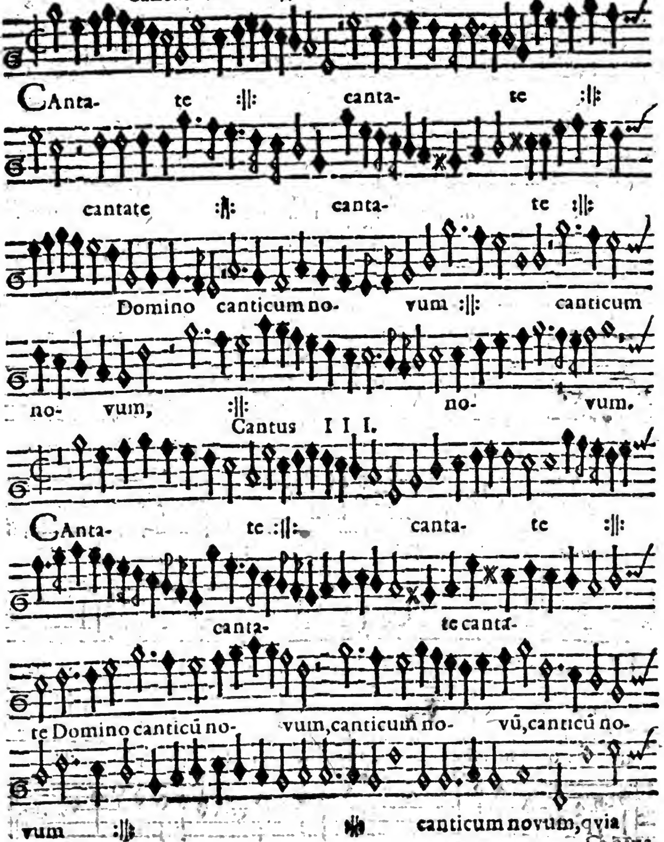
Fuga

Fuga 4. Vocum. Canon: Semper contrarius esto.



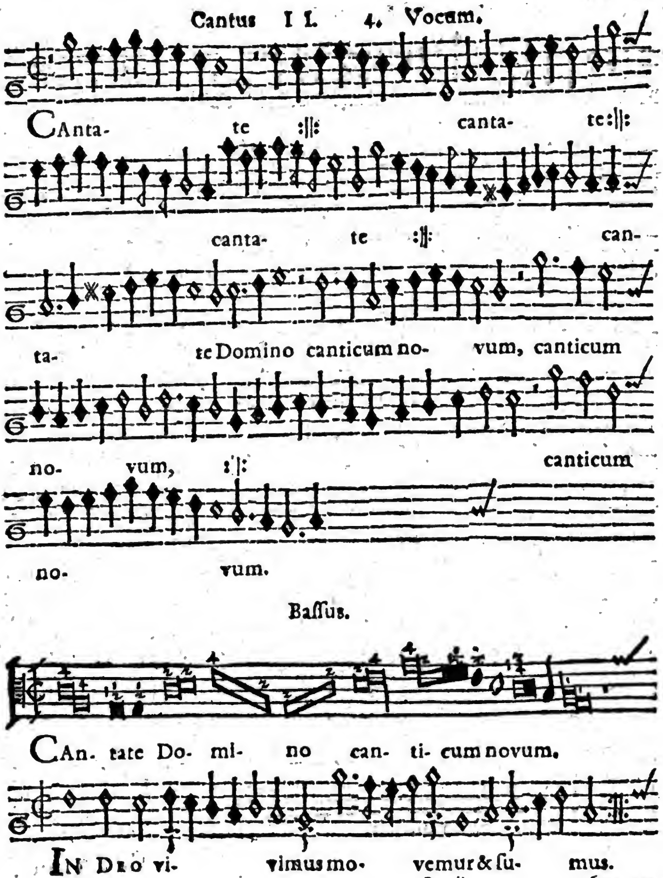
Canon


PArtu- ri- unt mō- tes, partu-
riūt mōtes naſcetur ridiculus mus, naſcetur ridicu- lꝰ mus.
Altus.
DA pacē Domine in die- bus no- ſtris, qvi- a non
eſt alius, qvia nō eſt alius, qvi pugnet ꝓ nobis, qui pugnet ꝓ
no- bis, niſi tu De us no- ſter. :||: :||:
Tenor.
DA pacem Do- mine in diebus noſtris, qvi- a non eſt a- li-
us qvia nō eſt ali- us qvi pu- gnet, qvi pu- gnet, :||:
pro nobis, niſi tu Deus noſter. :||: :||:

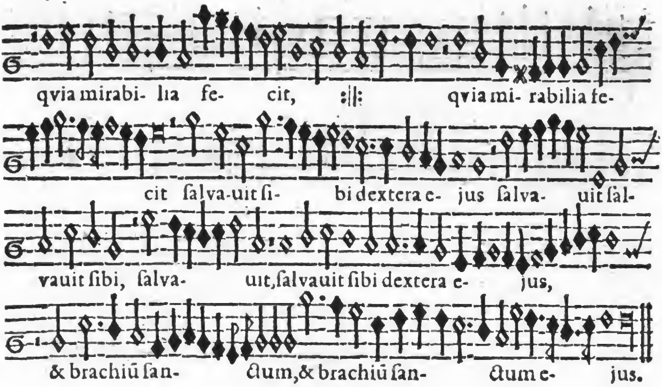

CAnta- te :||: canta- te :||:
cantate :||: canta- te :||:
Domino canticum no- vum :||: canticum
no- vum, :||: no- vum.
Cantus III.
CAnta- te :||: canta- te :||:
canta- te canta-
te Domino canticũ no- vum, canticum no- vũ, canticũ no-
vum :||: canticum novum, qvia

Cantus.

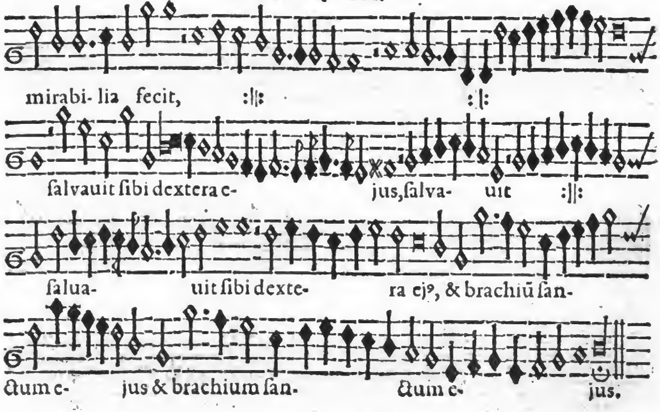
Cantus I I. 4. Vocum.



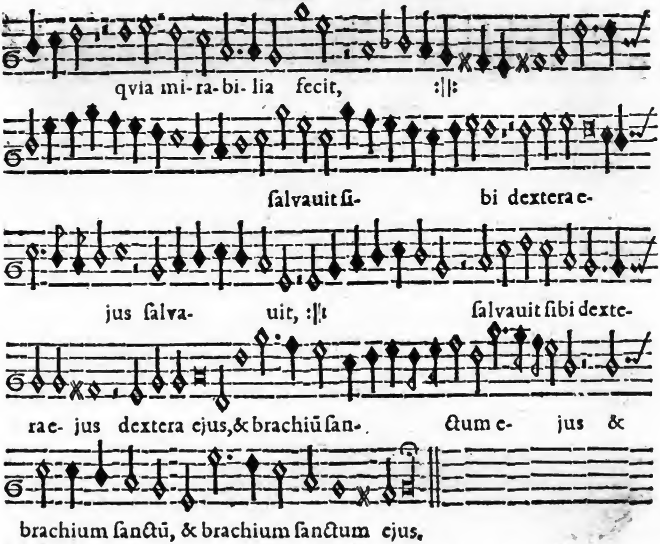
Cantus I.



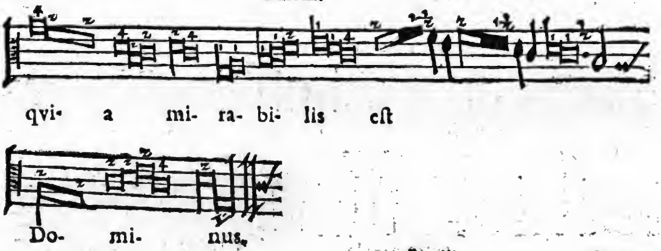
Cantus. III.



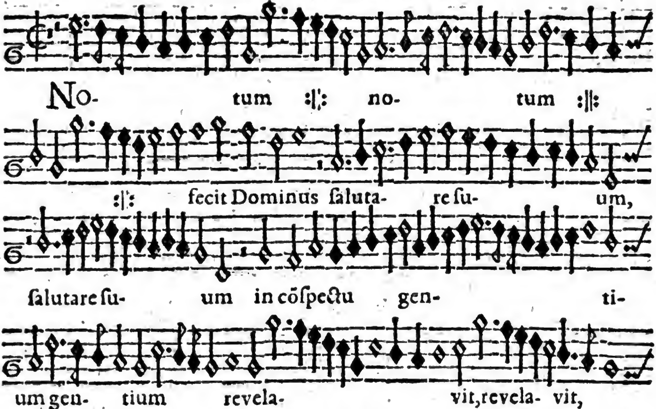
Cantus II.



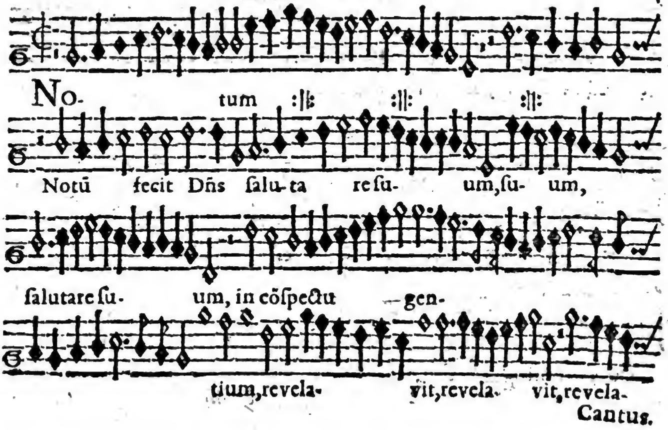
Bassus.



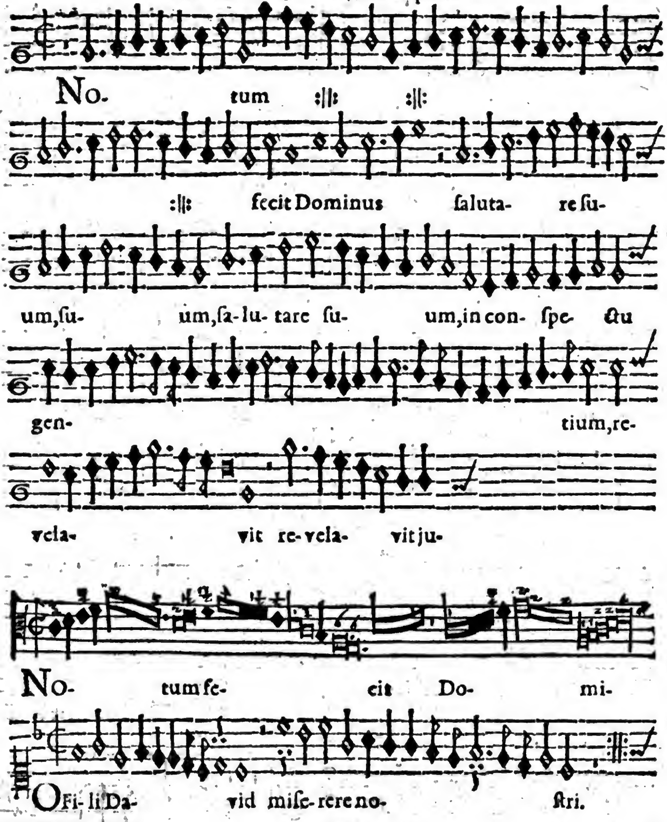
Cantus I. Secunda pars.

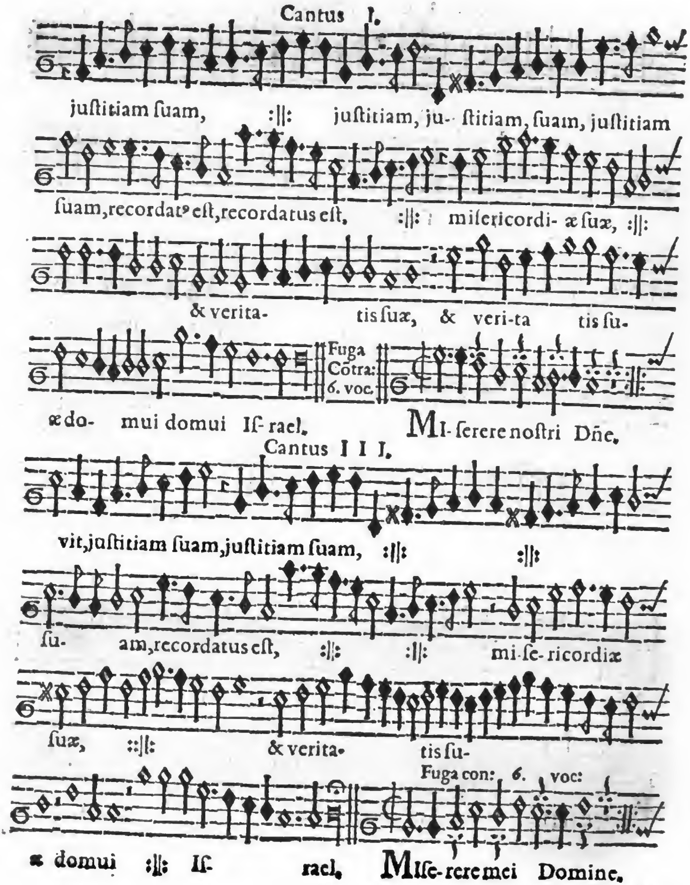


Cantus III.

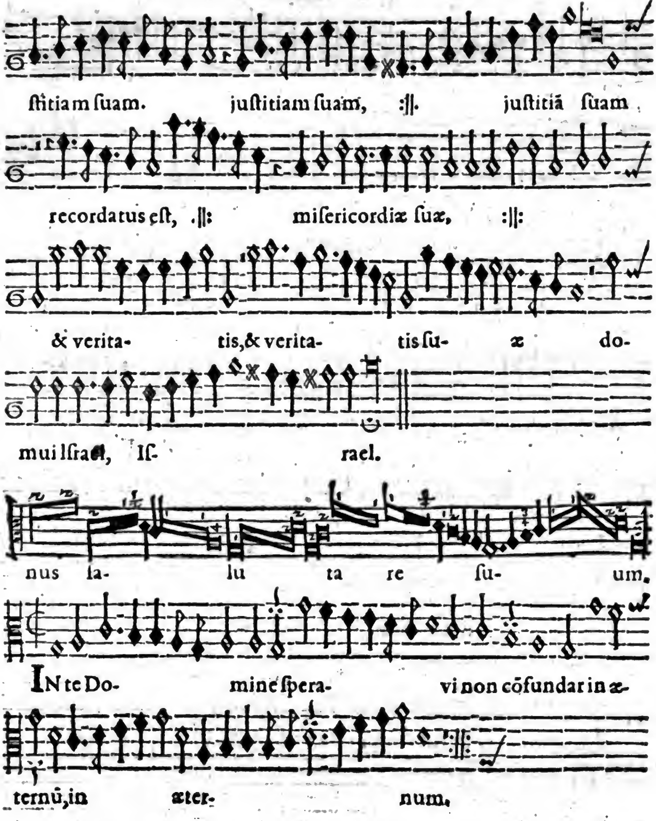


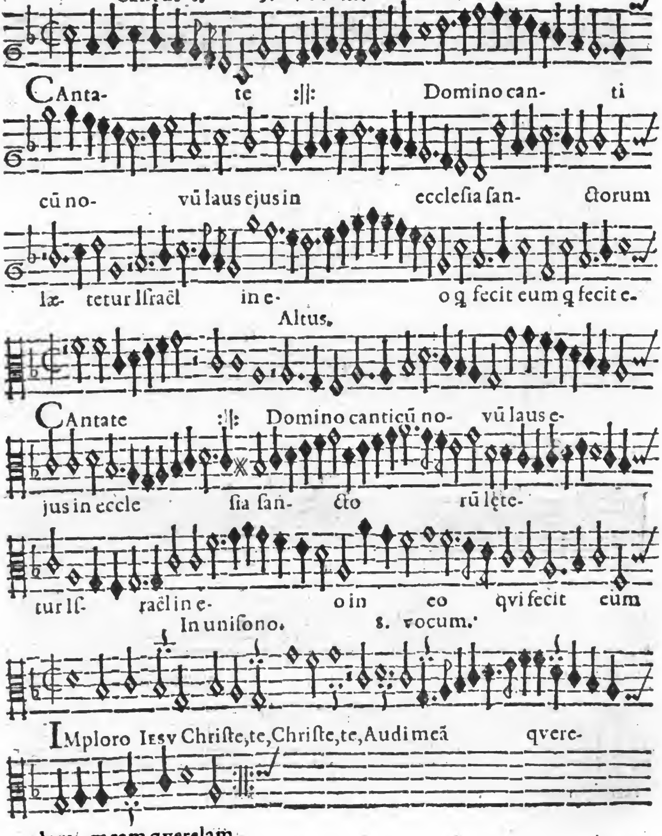
Cantus.


No- tum :||: :||:
:||: fecit Dominus saluta- re su-
um, su- um, sa- lu- tare su- um, in con- spe- ctu
gen- tium, re-
vela- vit re- vela- vit ju-
No- tum fe- cit Do- mi-
O Fi- li Da- vid mise- rere no- stri.

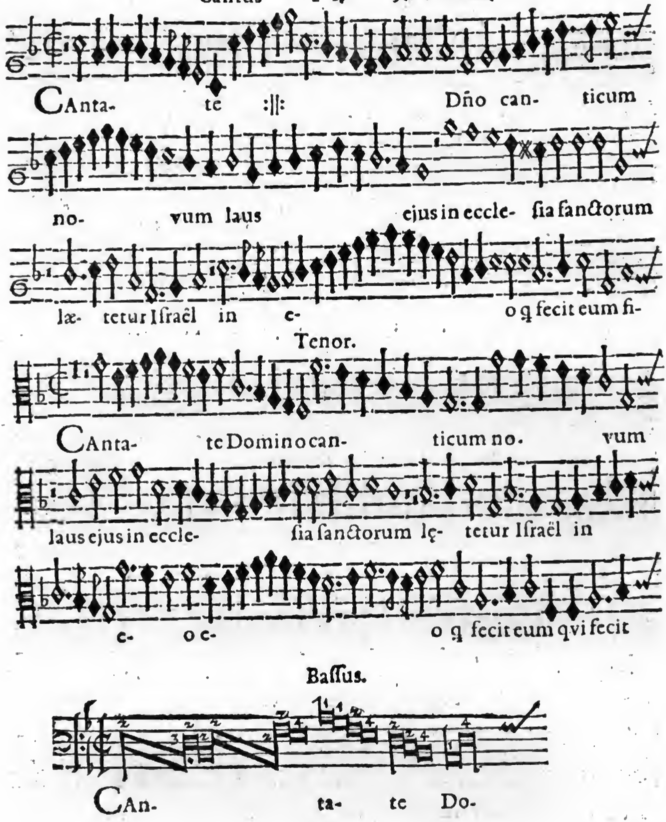

Cantus I.
juſtitiam ſuam, :||: juſtitiam, ju- ſtitiam, ſuam, juſtitiam
ſuam, recordatꝰ eſt, recordatus eſt, :||: miſericordi- æ ſuæ, :||:
& verita- tis ſuæ, & veri-ta tis ſu-
Fuga Cõtra: 6. voc.
æ do- mui domui Iſ- rael. MIſerere noſtri Dñe.
Cantus III.
vit, juſtitiam ſuam, juſtitiam ſuam, :||: :||:
ſu- am, recordatus eſt, :||: :||: mi-ſe- ricordiæ
ſuæ, :||: & verita- tis ſu-
Fuga con: 6. voc:
æ domui :||: Iſ- rael, MIſe-rere mei Domine.

Cantus.

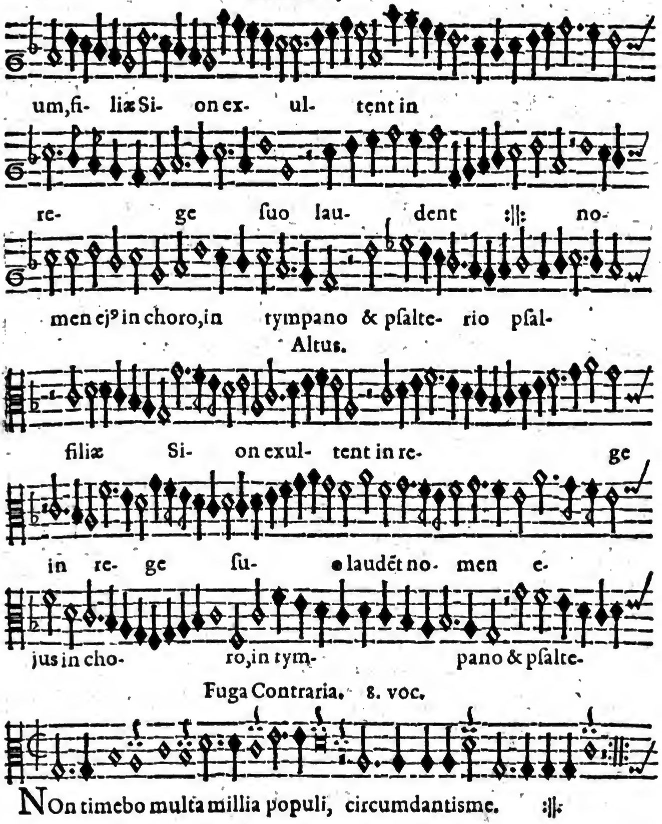

ſtitiam ſuam. juſtitiam ſuam, :||. juſtitiā ſuam
recordatus eſt, .||: miſericordiæ ſuæ, :||:
& verita- tis,& verita- tis ſu- æ do-
mui Iſrael, Iſ- rael.
nus ſa- lu ta re ſu- um.
IN te Do- mine ſpera- vi non cōfundar in æ-
ternū,in æter- num.

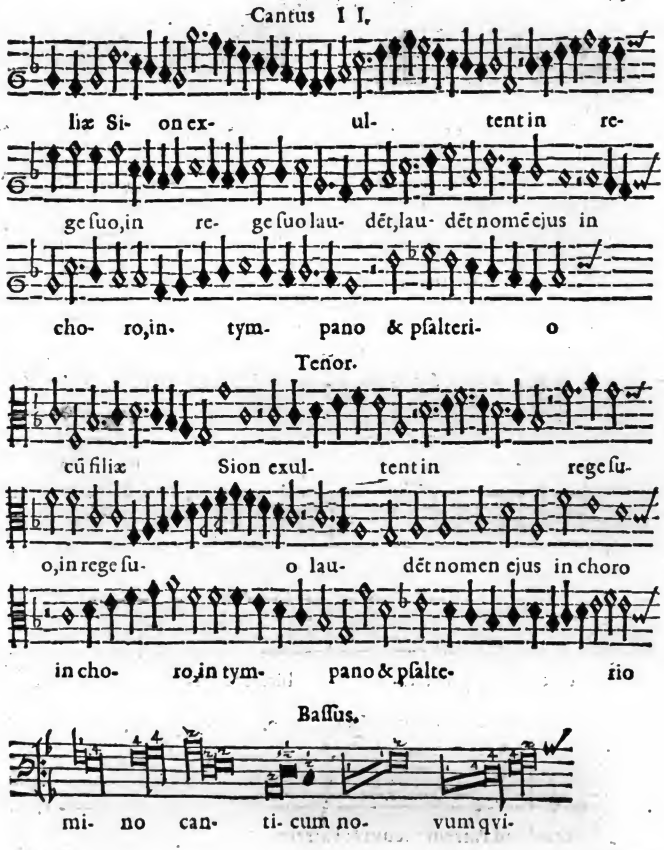

CAnta- te :||: Domino can- ti
cũ no- vũ laus ejus in ecclesia san- ctorum
læ- tetur Israël in e- o q fecit eum q fecit e.
Altus.
CAntate :||: Domino canticũ no- vũ laus e-
jus in eccle sia san- cto rũ lęte-
tur Is- raël in e- o in eo qvi fecit eum
In unisono. 8. vocum.
IMploro IESV Christe, te, Christe, te, Audi meã qvere-
lam meam qverelam.

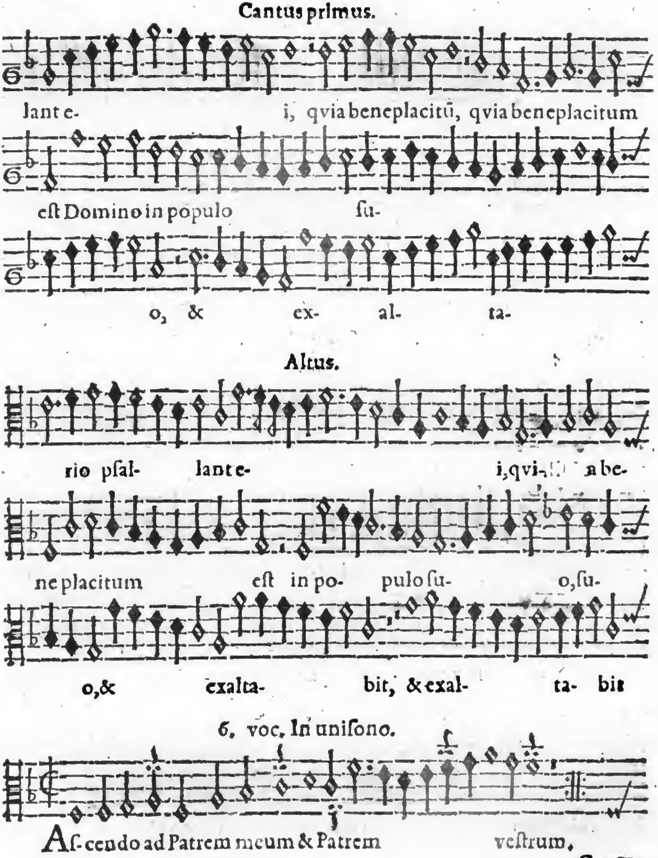
Cantus II. 5. Vocum.



Cantus I.
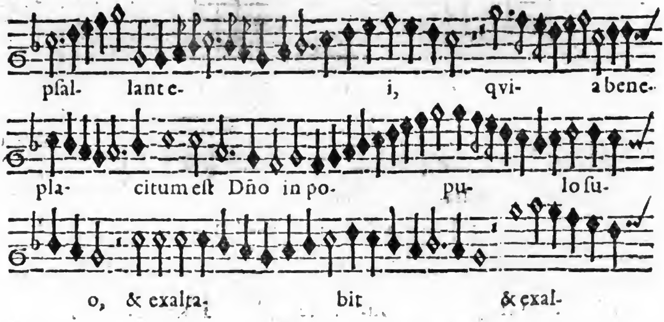

um,fi- liæ Si- on ex- ul- tent in
re- ge ſuo lau- dent :||: no-
men ej⁹ in choro,in tympano & pſalte- rio pſal-
Altus.
filiæ Si- on exul- tent in re- ge
in re- ge ſu- o laudẽt no- men e-
jus in cho- ro,in tym- pano & pſalte-
Fuga Contraria. 8. voc.
NOn timebo multa millia populi, circumdantis me. :||:


Cantus II.
liæ Si- on ex- ul- tent in re-
ge ſuo,in re- ge ſuo lau- dẽt,lau- dẽt nomẽ ejus in
cho- ro,in- tym- pano & pſalteri- o
Tenor.
cũ filiæ Sion exul- tent in rege ſu-
o,in rege ſu- o lau- dẽt nomen ejus in choro
in cho- ro,in tym- pano & pſalte- rio
Baſſus.
mi- no can- ti- cum no- vum qvi-
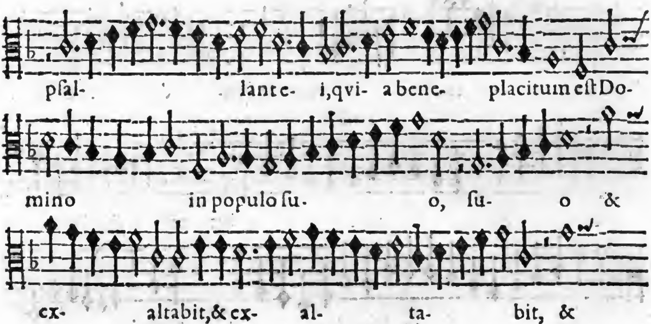

Cantus primus.
lant e- i, qvia beneplacitū, qvia beneplacitum
eſt Domino in populo ſu-
o, & ex- al- ta-
Altus.
rio pſal- lant e- i,qvi- a be-
ne placitum eſt in po- pulo ſu- o,ſu-
o,& exalta- bit, & exal- ta- bit
6. voc. In uniſono.
Aſ-cendo ad Patrem meum & Patrem veſtrum.

Cantus,
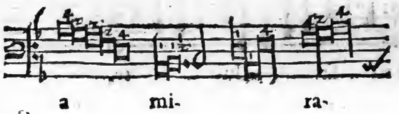
Cantus II.



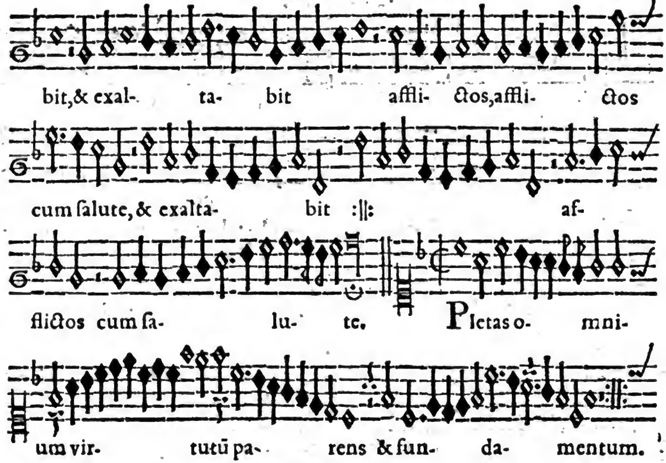
Tenor.
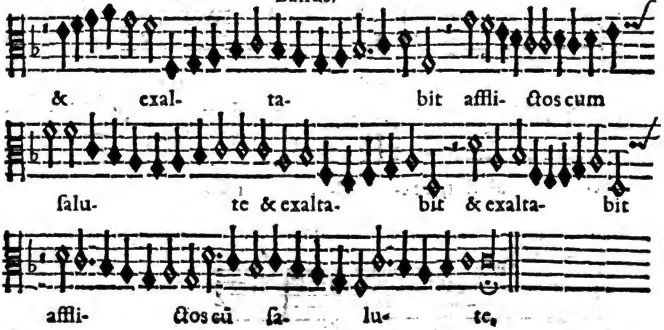


Bassus.



Cantus I.
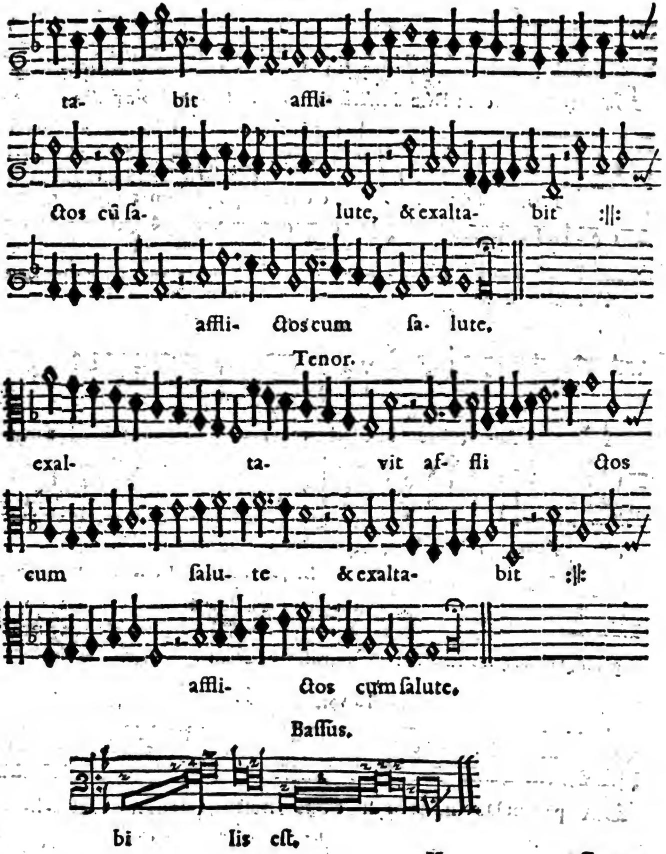


Bassus.

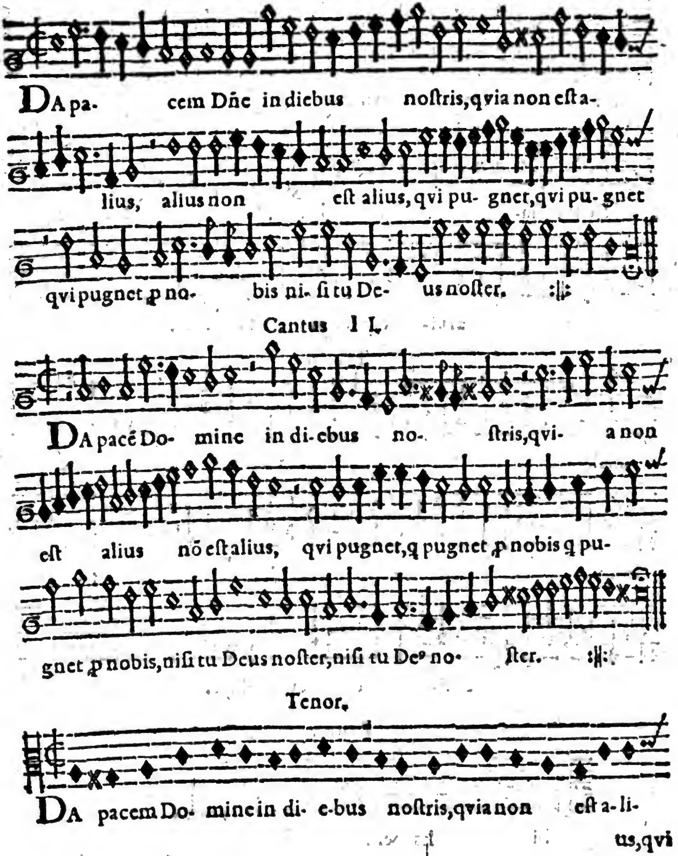


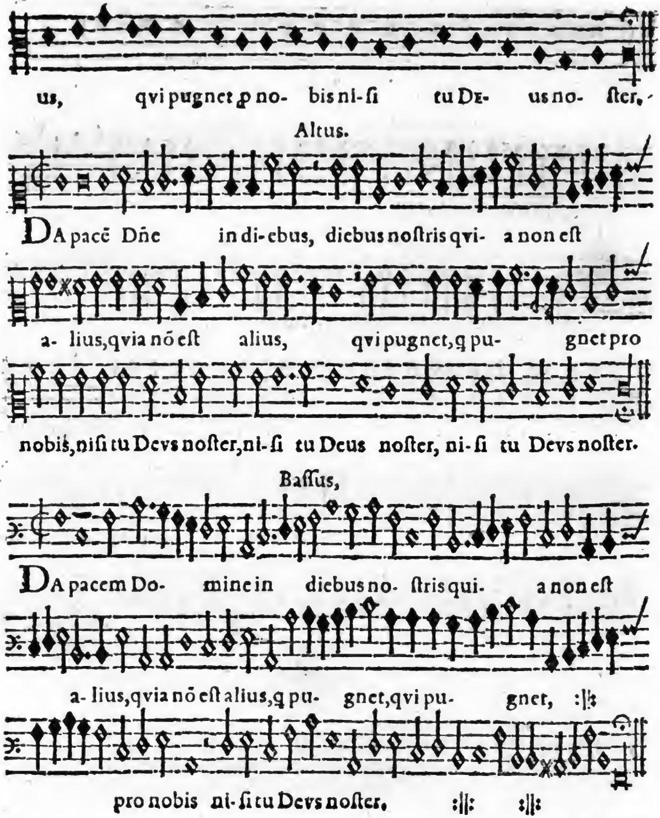
Cantus.

Cantus II.


ta- bit affli-
ctos cũ sa- lute, & exalta- bit :||:
affli- ctos cum sa- lute.
Tenor.
exal- ta- vit af- fli ctos
cum salu- te & exalta- bit :||:
affli- ctos cum salute.
Bassus.
bi lis est.

Cantus I. 5. Vocum. Pro pace Ecclesiæ.



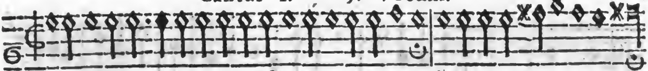

us, qvi pugnet p no- bis ni-si tu De- us no- ster.
Altus.
DA pacẽ Dñe in di-ebus, diebus nostris qvi- a non est
a- lius, qvia nõ est alius, qvi pugnet, q pu- gnet pro
nobis, nisi tu Devs noster, ni-si tu Deus noster, ni-si tu Devs noster.
Bassus,
DA pacem Do- mine in diebus no- stris qui- a non est
a- lius, qvia nõ est alius, q pu- gnet, qvi pu- gnet, :||:
pro nobis ni-si tu Devs noster. :||: :||:

Pſalmus. 51.



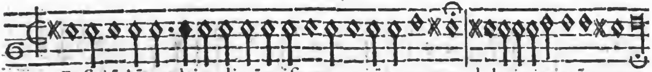
MI-ſe-rere mei DEVS, ſecundum magnã mi-ſe- ri-cordiam tuam.

Cantus I. 5. Vocum.



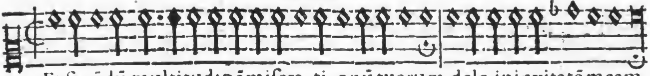
Et ſecũdũ multitudinẽ miſerationum tuarũ, dele iniqtatem meam.

Cantus I I.



Et ſecũdũ multitudinẽ miſerati- onũ tuarum, dele iniqtatẽ meam.

Altus.



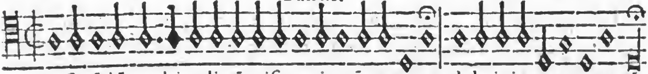
Et ſecũdũ multitudinẽ miſera- ti- onũ tuarum, dele iniqvitatẽ meam.

Tenor.



Et ſecũdũ multitudinẽ miſera- ti- onũ tuarũ, dele iniqvitatẽmeam.

Baſſus.



Et ſecũdũ multitudinẽ miſera- tionũ, tuarum, dele iniqvitatem meã.

3 Amplius lava me ab iniqvitate mea | & à peccato meo munda me.
4 Qvoniam iniqvitatem meam ego cognoſco | & peccatum meum coram me eſt ſemper.
5 Tibi, tibi ſoli peccavi | & malum coram te feci.
6 Vt juſtificeris in ſermonibus tuis | & vincas cùm judicaris.
7 Ecce enim in iniqvitatibus conceptus ſum | & in peccatis concepit me mater mea.

Fugæ

FINIS.

Deo æterno oMnIpotentI, VnI trIno, SoLI gLorIa.